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Oratorio, Concerts, Festivals.
498 3d Street,
BROOKLYN, N. Y.

SCHOOL FOR PIANOFORTE
AND MUSICAL THEORY.
MRS. CLARA A. KORN, Director.
600 Springdale Ave., East Orange, N. J.



HOTEL CECIL, LONDON,

July 20, 1904.

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The season has, upon the whole, been one of the worst on record for musicians. They have had no lack of engagements, but those engagements have not been of a remunerative kind and have principally been composed of charity entertainments of all sorts and kinds. It is all very well for singers of the position of Melba and Caruso to pass a solemn vow that they will not give their services for nothing. They can afford to do so and know perfectly well that they will get plenty of private engagements whether they offend their patrons or not. Even if they lose an engagement or two through making a stand against what is really a very serious evil a few hundred pounds more or less makes no difference to them, and they do not feel the loss. If, however, the promising young tenor, John Robinson, refuses to sing for the dear duchess' Home for Superannuated Parrots, or the coy countess' fund for providing the natives of the Barbadoes with warm underclothing, he knows perfectly well that the dear duchess and the coy countess will withdraw their patronage and their mansions will know him no more. It is perfectly true that he never makes a penny piece out of them. They avail themselves of his services when they are getting up a charity entertainment, and when they are giving an "At Home" they engage well known stars. But he lives in hopes, and in the meanwhile he assiduously cultivates the acquaintance of the duchess and the countess in the expectation that a brighter day will soon dawn. Of course, the brighter day never does dawn, and while he is waiting for it the unfortunate English tenor starves and in the comfortless seclusion of a "fourth floor back" envies the Superannuated Parrots the comfortable home and the natives of the Barbadoes the warm underclothing with which his efforts have provided them.

This season the charity entertainments have averaged four a week, and though some of these, no doubt, resulted in the furtherance of very useful work a great many can have borne no good fruit whatever. I was present at a concert a week or two ago which was given in aid of a very worthy charity. The biggest hall in London had been taken for it and a number of well known artists, Kubelik among them, contributed to the program. Yet the hall was practically empty and the organizer must have had a very handsome deficit to hand over to the convalescent home for which the concert was given. It is not much wonder that musicians are beginning to raise an outcry against entertainments which not only form a very serious tax upon them, but are also, in many instances, absolutely barren of any good results.

Apart from the charity entertainments the only thing for which this season has been notable has been the extraordinary influx of prodigies. "Too old at forty" has long been the despairing cry of the out of work clerk, but the musician of today is in a far more parlous state, for he

seems to be too old at fifteen. Before another year is over we may perhaps see pianists wheeled onto the platform in their perambulators or vocalists holding an audience spell-bound from the arms of their nurses. Up to the present we have heard no youthful performers on wind instruments, but the season has brought with it two sopranos, one pianist and four violinists, one of them a composer and conductor as well, all of whom are under fifteen. The most extraordinary thing about these children is that, apart from the vocalists, from whom little could well be expected, they are all very talented. Franz von Vecsey, of course, stands head and shoulders above his rivals, and if he fulfills his present promise he will probably be the greatest violinist that the world has ever seen. He is the only one of the four violinists whose performances give any signs of real maturity, and in spite of his tender years his playing is already that of a man. But Florizel von Reuter, notwithstanding certain defects, is also a player with a future, and we are likely to hear a great deal more of him. He belongs to a somewhat more romantic school than Von Vecsey, but he has not the other's breadth or his accuracy of intonation or his sturdy vigor. He ought to be a great player, but he is still unfinished and his performance at present has a touch of affectation which it would be better without. If his "Symphonie Royale," which he produced at his first concert, is entirely his own, as, in the absence of any evidence to the contrary, we are bound to suppose that it is, it is certainly a surprisingly clever piece of work. It is not, of course, a symphony which one would gladly hear twice and there is little originality in it. But it shows that he has invention and a technic which is altogether beyond his years. The other youthful violinists, May Harrison and Sibyl Keymer, are both extraordinarily promising children, but they are still very immature and are not in the same street as Vecsey and Von Reuter.

The two little vocalists, Flora Hegner and "Carmen Sylva," ought, of course, never to have appeared in public at all. The last named young lady is only eight, and it is ludicrous to suppose that her performances are capable of giving anyone pleasure. Her voice is hopelessly undeveloped and she was obliged to force it terribly the other day in order to make it fill the Aeolian Hall. Flora Hegner's case is much the same, and unless the guardians of these two children withdraw their charges from the concert platform at once their voices are scarcely likely to last more than a very few years.

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ZARATHUSTRA.

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purely in the imagination of the librettist, with the exception of the death of the Baptist at the instance of Hérodiade. It was, therefore, almost unnecessary to take trouble to transfer the scene of the opera from Palestine to Ethiopia and to change Herod into King Moriamé, Hérodiade into Hesotiade, and John the Baptist into plain Jean, a wildly improbable name, by the way, for an Ethiopian patriot.

The story loses nothing by the changes, nor, indeed, has it very much to lose, for the book is surely one of the weakest ever foisted upon an unfortunate composer. There was no imaginable reason, in the first place, for laying the scene in Palestine or for dragging John the Baptist into the story at all. One feels all the time that Massenet wished to write a sacred opera and that this was the best book that his librettists could put together for him. In their efforts they have only succeeded in mangling a fine story and it is quite impossible to feel engrossed in the plot of the opera either as "Hérodiade" or as "Salomé." If the authors had not been so determined to give a sacred atmosphere to their work they could have made a very good secular opera out of their material. A king falls in love with a woman who is eventually discovered to be the daughter of his mistress, Hesotiade, the Hérodiade of the original opera. The girl, however, scorns his addresses because her affections are already fixed upon Jean, a patriot who has aroused the anger of Hesotiade by denouncing her follies. This idea might be developed quite well. But an absurd and unnecessary Roman pro-consul arrives upon the scene, who demands the life of Jean because he has used unbecoming language with regard to Cæsar; Jean is executed and Salomé kills herself before the king and her mother. There are half a dozen ways in which the story might have been worked out effectively, but they are all rendered impossible by the fact that the authors were obliged to pay some regard to the Biblical narrative. If they had, in the first place, made Jean a patriot instead of St. John the Baptist they could have compiled a successful opera libretto. But by introducing the Baptist into a story with which he could have had no connection they have handicapped themselves so heavily that they have only succeeded in producing as feeble a book as even an opera librettist has ever penned.

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"New York, May 13, 1904.

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he gave straightforward and not uninteresting readings of Beethoven's "Waldstein" sonata and a Chopin group.

Mlle. Camilla Landi was not in perfect voice when she gave her second vocal recital at the same hall on Friday afternoon, but it is impossible to imagine her performances being anything but interesting, even if she were suffering from laryngitis, nervous prostration and all the other ills that vocalists are heir to. There are, indeed, very few artists as great upon the concert platform now. She has everything that goes to make a fine singer—a beautiful voice, a finished style and perfect taste. Her program on Friday was one of the most interesting that she has given here. Astorga, Lully, Rossi, Galuppi, Handel, Beethoven, Bizet, Saint-Saëns, Massenet, Tchaikowsky, Brahms and Strauss all figured in it, and so admirable were all of her performances that it is difficult to discriminate between them. Mlle. Landi's appearances in London have been too rare of late and it is to be hoped that she will be a more frequent visitor in the future.

Karcsay, a violinist of Hungarian gypsy extraction, who gave a concert at the Bechstein Hall on Saturday afternoon, has the makings of a great player, but he is at present sadly deficient in finish. He plays with all the fire and abandon which we are accustomed to expect from his race and he has temperament. But his tone is at present somewhat rough and unpleasant and he will have to amend this fault if he wishes to make a success. He was fortunate in obtaining the assistance of Miss Agnes Gardner Eyre, a young pianist of unusual gifts. Her touch is exceedingly sympathetic and her whole style is marked by a charm and refinement such as one meets with only too rarely. An arrangement of the ballet music from Schubert's "Rosamunde" and Chopin's valse in A flat, op. 64, No. 3, were really beautifully played, and she followed up the success that she won in these in a romance by Grünfeld and the "Valse Etude" of Saint-Saëns.

Mlle. Antonia Dolores gave the third of her recitals at St. James' Hall on the same afternoon and it proved such a success that she has been prevailed upon to give a fourth recital on the 20th.

ZARATHUSTRA.

Von Klenner Pupils.

MME. VON KLENNER has some fine voices among her pupils at Point Chautauqua, N. Y. There is one contralto from Australia who promises to create more of a sensation than any other contralto formerly introduced to the public by this celebrated teacher. Some of the well known singers with low pitched voices who started their career under Mme. Von Klenner's auspices are Miss Adah Benzing, now singing in Europe; Miss Kathleen Howard, who toured with Patti last season; Miss Sara Evans, soloist in the choir of St. Paul's M. E. Church, New York; Miss Clara Sanders and Miss Ednah Banker, who have been heard here in recital, and Miss Florence Mulford and Miss Eleanor Creden, of the Metropolitan Opera House Company.

A Church Concert.

MME. SCHUMANN-HEINK is to be one of the soloists on August 4 at the tenth annual concert, for the benefit of the Norfolk Home Missionary Society, at the Congregational Church in Norfolk, Conn. The other assisting artists will be Miss Anita Rio, Ellison van Hoose, Percy Hemus, Gaston M. Dethier, Emilio Agramonte and Livia Stuart Dawson. A splendid program has been arranged, including many of the best known operatic and oratorio excerpts.

NATIONAL FEDERATION OF MUSICAL CLUBS.

AMONG the many musical attractions during the present season at the Chautauqua (N. Y.) Assembly, one which has exceeded anticipations, was the visit of the choir from the First Methodist Episcopal Church, Akron, Ohio, during the week of July 22 to 25. This is the largest vested choir among the Methodist churches of this country, having a membership of more than 125, and practically the entire choir made the trip to Chautauqua. In their own phraseology it was termed "The Pilgrimage to Chautauqua Lake." The entire trip was conducted after a carefully planned schedule. Leaving Akron at 5 o'clock on Friday morning, July 22, Chautauqua was reached in time for luncheon, after which a most satisfactory rehearsal was held in the Amphitheatre for the concert to be given that evening. Under the direction of their own leader, Mrs. W. B. Collins, who is at the same time the president of the National Federation of Musical Clubs, the members of this magnificent chorus, with the assistance of Mr. Hallam, tenor, presented a rendition of the oratorio of "The Creation" whose excellence has never been surpassed in that classic spot.

The following day (Saturday), after an early morning rehearsal with the orchestra, was filled with sightseeing excursions and the usual occupations of the place. In the evening a secular concert, with a miscellaneous program, was given.

On Sunday afternoon at 4 o'clock the choir held a vesper service in the parlors of Hotel Athenaeum, the principal address being given by Dr. George E. Vincent. In the evening at 8 o'clock the choir conducted the praise service in the Amphitheatre, at which time the members were dressed in their vestments.

Monday was given over to further sightseeing, attendance upon athletic games, an excursion to Lakewood, &c. At 3 o'clock in the afternoon the return trip began. At 9 o'clock in the evening Akron was reached, thus closing a most unique and delightful experience in the history of this organization.

This is the third year of the choir's existence in its present form. During the past year it has been somewhat enlarged. Since the time of its organization it has done excellent work, receiving unstinted approval from many critics. In the past season, besides assisting in the two church services each Sunday, the choir has given five Sunday evening concerts, from which large numbers of people have been turned away. In addition to this Sunday work two mid-week concerts have been given, the first a miscellaneous concert in January, the second in May consisting of the oratorio, "The Messiah." It is an interesting fact that this choir comes from the church of the late Lewis Miller, founder of Chautauqua and intimately connected with the Chautauqua movement. It was largely through Mr. Miller's efforts that the choir was originally organized. About two years ago it was federated under the name of the M. E. Choir Club of Akron, and the entire Federation feels a patriotic pride in its progress and success.

Among the plans of this club for the coming season are: A concert to be given in November by the Pittsburg Symphony Orchestra, under the leadership of its new conductor, Emil Paur, and a concert to be given in May, which will have as its chief attraction one of the world's greatest singers—who has not been decided upon. The choir will assist on both of these occasions, and under the leadership of its capable director will undoubtedly do the best work it has ever done.

This choir is not only self supporting, but, by means of the large revenue derived from concerts, of which it has given annually one or more, it is able to assist in certain

branches of the parish work. It is planned that the proceeds from the two concerts this year shall be devoted to engaging a deaconess, whose work is to assist the pastor and who is a trained nurse and church worker.

The Rubinstein, of Fennville, Mich., with almost unexampled activity, holds its regular meetings from October 1 to the middle of July each year. The closing meeting of this season, held at the home of Mrs. Hattie Hutchins and Miss Hutchins, was a request program. Vocal numbers from Mendelssohn, Bartlett and Jessie L. Gaynor were given by Mrs. F. S. Morse, Mrs. Young and Mrs. Hodge. The hostess, Mrs. Hutchins, played a Chopin waltz, and Miss White and Mrs. Gladys Weed gave violin numbers, Miss White playing the Raff "Cavatina" and "L'Abeille" of Schubert and Mrs. Weed playing the Spinning Song from "The Flying Dutchman" of Wagner. The members present greatly enjoyed the report given by Mrs. Weed of the Middle Section festival held in St. Louis, at which Mrs. Weed, with her sister, Miss Gray, who represented their club, played the Grieg sonata for violin and piano.

The following officers were elected for the ensuing year: Mrs. H. A. Goodrich, president; Mrs. F. S. Morse, vice president; Miss Bess White, secretary and treasurer; Mrs. Young, librarian.

The souvenir programs for the closing meeting of the season were headed by this beautiful sentiment from Thomas Topper: "Man must reap and sow and sing; trade and traffic and sing; love and forgive and sing; rear the young with tenderness and sing; then silently step forth to meet whatever is—and sing."

The latest club to enter the Federation is the Cecilian Music Club, of South McAlester, Ind. Ter., of which Mrs. Frank Craig is the president. Interest and enthusiasm are apparent in the territory covered by the Western Section of the Federation, as this is the third club to come into the Federation in this district within the past month. Doubtless the fact that the next biennial will be held in the spring of 1905 in Denver has much to do with arousing interest in the organization in the Western Section, which with the recent acquisition of the Philippine Islands, with their many musical clubs, will soon come to be the largest, not only in territory but in number of clubs, in the National Federation.

Where They Are.

MME. TERNINA is in Munich and will later go to Croatia. Mme. Calvé has left her Aveyron farm, and toured to Paris in an automobile. Edith Walker is in Munich. Ernesto Caruso is in Monte Catini, Italy. Antonio Scotti is singing at a summer opera near Naples. The De Reszkés are about to leave Paris for their annual summer sojourn in Poland. Van Rooy is in Amsterdam. Saleza is in Bruges, and Dippel is in the Tyrol.

Aus Der Ohe Sally.

ADELE AUS DER OHE sailed for Europe last Wednesday to be gone for about five weeks. She will travel through Austria and Switzerland, and arrange in Berlin for the production there next October of her new piano concerto and several of her works for orchestra.

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WASHINGTON.

WASHINGTON, D. C., July 30, 1904.

WHIS promises to be one of the most interesting and brilliant seasons Washington has ever had. Mr. Wrightson and Miss Katie V. Wilson are both beginning to feel the weight of work imposed by orchestra management, added to their own ambitious efforts. Several big attractions have already been booked by them.

Mr. Wrightson arrived in town today from Morgantown. His final concert took place there yesterday. He is engaged in remodeling the building where he is to open his college of music after October. The lighting, heating, &c., will be on the most modern plans, and a lecture and operatic hall will be a feature of the place. Senator Faulkner has consented to be one of the official friends of the College of Music. The letters, testimonials and press praise Mr. Wrightson has received in West Virginia on the occasion of his resignation to come to Washington are enough to repay any man for the extraordinary energy and sacrifice he puts into his life work.

This Miss Katie Wilson is a remarkable person. Although she is the teacher of an immense class of singers, Miss Wilson finds time to be one of the most expert managers in the country. She has organized the successful movements of such celebrities as Melba, Nordica, Sembrich, De Reszké, Bispham, Schumann-Heink, Damrosch and the New York Symphony, Duss and the Metropolitan Opera Company, Susanne Adams, &c. Recitals, concerts, soirées musicales, matinees, interviews, musical and literary entertainments, cantatas, oratorio selections, ensemble vocal work and direction are all in her list of triumphs. This winter will be an important epoch in her career. A host of friends wish her the very best of luck and success.

Fritz Schaefer, of New York, is to be one of the leading lights in the Symphony Orchestra this season. Mr. Schaefer is a viola artist of name and reputation. He has been for five years first viola player in the Metropolitan Orchestra, New York, and is engaged as first viola artist for the coming season with the Washington Symphony Orchestra. Mr. Schaefer will be a welcome addition to the musical forces of the national capital.

Miss Marie Luise Heinrich, a gifted pupil of Emil Liebling, of Chicago, has a delightful studio in Washington. Being a first class pianist she is a very busy artist. She does exceptionally good work in the line of coaching for concert and choir work. Her accompaniments and instructions in this department are invaluable to soloists. She is also an accomplished soloist, and was recently heard with the Marine Band playing Beethoven's C minor concerto. She was one of the best exponents of left hand

work in Mr. Liebling's studio. The pianist D'Albert is a warm friend of her family. Miss Heinrich has an exceptionally charming style and personality.

D'Albert is to play in Washington this season. The Kneisels are to be here. The concert to be given by the S. Coleridge-Taylor Society, on the occasion of that composer's visit to Washington, is to be held at Convention Hall.

Miss Alice Eckhardt is an interesting young musician harpist, who, just returned from many years' study of that instrument in Italy, is to make Washington her home the coming season. Washington needs harpists, and Miss Eckhardt is welcome. She is accompanied by her mother.

Many Washingtonians express a desire to again hear Miss Marie Nichols, the talented young violinist whose concert here last season left an excellent impression. It is to be hoped that Miss Nichols may arrange a place in her booking list for the capital of the country. She has many warm friends here.

The Misses Thorwarth are a family of young people of German descent and musical tendencies who are given over to music in the home in many departments. Several instruments are played. One of the children is a pupil in 'cello with Ernest Lent. Mr. Lent is one of those people who wisely decide not to give up the comforts of a home for any possible comfort in a resort. He remains in Washington. Mrs. Lent goes into New Jersey next week, however. Bluemont, Va., is the spot where Josef Kaspar is passing his vacation. Percy Foster is leading music down at Chautauqua Grove, near Harper's Ferry, where is his summer home. Many celebrities are gathered there. A gifted little daughter of Mr. Foster is pupil of Mrs. Graves, who is a pupil of Fannie Bloomfield Zeisler, and who is in Chicago at present, studying with that artist.

Miss Liebermann is to add systematic courses in theory and harmony to her studio work this coming year. She will give several pupils' concerts, in which two pupils will do all the playing, and others for the entire class of seventy. She has just been chosen leader of a woman's orchestra of fifty, with which rehearsals commence in the near future. This orchestra will be in the hands of Ernest Philpitt.

Miss Martha Gill is in Atlantic City. Thomas Evans Greene is in Cambridge, preparing matters in relation to his opera class in the College of Music. Lieutenant Santelmann has returned from Atlantic City to his duties as head of the Marine Band. Mrs. Goodhue, who has been in the country, has returned already and is at work. The pianist Mrs. Knorr is giving a series of recitals.

Mr. and Mrs. S. P. R. Holt, of Washington, are among the warmest friends of music and musicians in the city.

Every Sunday evening their home is the rendezvous of artists in the various departments of music. Many young people owe to the Holts their first favorable introduction to the Washington music field. Adair Hickman, a young tenor from Alabama, is one of their latest protégés. He gives promise of a bright future. Mr. Gareissen, Miss Wilson, Tom Greene, the Misses Wingate, Duffield, Daly, and Messrs. Hickman and Hughes were at a recent reception.

FANNIE EDGAR THOMAS.

Miss Castegnier to Marry Soon.

THE engagement of Miss Cécile Louise Castegnier to Charles Ransom Steele has been announced. Miss Castegnier is the eldest daughter of Mr. and Mrs. George Castegnier, and is well known in the musical world. Through her teacher, Edward Morris Bowman, the prospective bride has made a reputation as teacher and pianist in New York. She has given concerts at Mendelssohn Hall, the Waldorf, Sherry's, and in out of town cities. Mr. Steele is connected with a leading mercantile house, and is also known as a lover of music. The date of the wedding has not been announced.

German Singers in Central Park.

THE regular musical program on the Mall in Central Park Sunday afternoon was made more interesting by a chorus of 400 male voices from the United German Singing Societies of New York. The attendance was much larger than usual, and the police had difficulty in keeping the walks open within hearing distance of the concert platform. Popular selections, such as "The Star Spangled Banner" and "My Old Kentucky Home," met with especial favor.

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recital; Elma Marshall, soprano, concert, oratorio, recital;
Mrs. Alice Merritt Cochran, soprano, concert, recital, oratorio; Grace
Longley, soprano, concert, oratorio, recital; John Young, tenor,
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**GRAND HOTEL,
BOULEVARD DES CAPUCINES, PARIS,
July 21, 1904.**

AT the Conservatoire de Musique the "grands concours," the annual examinations in public, were begun on Monday morning of this week (the 18th inst.) and will be continued daily until the end of the month, when the distribution of prizes takes place.

The order of dates and classes has been fixed as follows:
Monday, July 18, at 10 a. m., contrabasso, alto (viola) and violoncello.

Tuesday, July 19, at 1:30 p. m., singing (male).

Wednesday, July 20, at 1 p. m., singing (female).

Thursday, July 21, at noon, piano (female).

Friday, July 22, at noon, violin.

Saturday, July 23, at 1 p. m., opéra comique.

Monday, July 25, at 9 a. m., harp, piano (male).

Tuesday, July 26, at 1 p. m., opéra.

Wednesday, July 27, at 9 a. m., tragedy, comedy.

Thursday, July 28, at noon, flute, oboe, clarinet, bassoon.

Friday, July 29, at noon, horn, cornet à piston, trumpet, trombone.

The results of the first three days' examinations (including yesterday's) are given below. Monday the competition for contrabass prizes enlisted the talents of nine students, with a performance of a concerto by Henri Dallier, the successful ones being M. Limonot, winner of the first prize; MM. Subtil and Gibier, to each of whom a second prize was awarded, and to M. Jou a premier accessit, a first honorable mention, while MM. Boussagol and Hardy each received a second accessit or honorable mention.

In the alto or viola class there were ten students participating, the morceau de concert being by M. Honnoré. Of these MM. Roelens and René Pollain each received a first prize, and M. Macon a second prize, while to M. Rousseau was given a first honorable and to M. Jurgensen a second honorable mention or "accessit."

The violoncello class had fourteen members competing for honors, the morceau de concours being a concerto by Dvorák. There were two first prizes won in this class, the first being decided with much enthusiasm in favor of a

young lady, Mlle. Caponsacchi, aged twenty and competing for the first time; the other first prize was carried off by M. Droeghmans, a second prize winner in last year's concours. Three second prizes were awarded to MM. Rosoor, Séau and Jamin; two first accessits (honorable mention) to MM. Doucet and Ringeisen, and to MM. Pelet and Delgrande each a second honorable mention was given.

Tuesday the singing class included sixteen young men, all anxious for the first prize honor, to one of whom it had to be given, of course. M. Simard, with the cantilena from the third act of "Polyeucte," was the lucky man, while M. Morati, a pleasing tenor, singing an aria from "Hérodiade," won the second prize.

MM. Petit, Pérol and Milhau received each a first accessit or honorable mention, the selections for interpretation being, respectively, an air from Rameau's "Les Indes galantes," Mendelssohn's "Eli" and an air from "Polyeucte." Second accessits were given to MM. François, Corpait, Dupont and Thirel, their selections being from "Iphigénie en Tauride," "Le Bal Masqué," "Le Siège de Corinthe" and "Le Bal Masqué."

The gentlemen of the jury in this case were M. Theo. Dubois, president; MM. Henri Marcel, Adrien Bernheim, J. d'Estournelles, Ch. Lenepven, G. Marty, Xavier Leroux, Delmas, Mauguère, Cazeneuve, Gilbert, and F. Bourgeat, secretary.

Wednesday's singing class consisted of twenty-three young ladies, all good looking and fairly bright—beg pardon, "brightly fair" being intended—some with good voices and talented. The jury, appreciating the occasion, had increased its number of intelligent members, and included among others were MM. Alfred Bruneau, Gabriel Pierné, Samuel Rousseau and Escalais.

Mlle. Merentié, with Beethoven's grand aria, "Perfidie! Parjure!" carried off the first prize. Her age is twenty-four. In 1902 she received a second honorable mention, and last year she was again successful.

To Mlle. Mathieu (who sang "Le Billet de Loterie," of Nicolo), Mlle. Mancini (air from "Fidelio"), and Madame

Vallandri (air from "Les Noces de Figaro") were awarded second prizes.

Four first accessits (honorable mention) were bestowed upon Mlles. Lamare, Royer, Lapeyrette and Ennerie, the first singing "Le Roi Pasteur," of Mozart; the second an air from "Le Prophète" (second act); the third an air from Handel's "Héracles," and the last an air of the Queen in "Les Huguenots."

Two second accessits were also accorded to Mlle. Bourgeois in an air from "Iphigénie en Tauride," and Madame Hébert in the "Air de la Folie," from "Hamlet."

Deserving of mention were also Mlle. Duchène, Mlle. Vix and Madame Dangès, whose selections were Beethoven's "Perfidie!" Weber's "Freischütz" air (second act), and "Air de la Folie," from "Hamlet."

"Rome—Souvenir d'un Musicien" is a new book, by Henri Maréchal, with a preface by Jules Claretie. In this volume M. Maréchal takes his readers to the Villa Medici, connected with everything that has been famous in France in the world of art. The author, a Grand Prix de Rome and celebrated as a musician, is also a keen observer, and the brightly written pages of his book will not fail to interest and please his readers.

"Histoire des Compositrices" ("History of Female Composers"), a critical and documentary study from ancient times to the present day, by E. de Solenière, is another new musical book that has just made its appearance.

The committee of the Société des Compositeurs de Musique has published the following list of its personnel: President, M. Samuel Rousseau; vice presidents, MM. Gastinel, Guilmant, Pfeiffer and Tournemire; secretary general, M. Anselme Vinet; reporting secretary, M. Arthur Pougin; secretaries, MM. Letocart, Ch. Malherbe, Planchet and Spork; librarian, M. Cieniat; archivist, M. H. Eymieu; treasurer, M. J. Mouquet; assistant treasurer, M. A. Lefebvre.

On Saturday last another monument was dedicated here. In the presence of the President of the Republic and many others attending, a statue of Pasteur was unveiled in the Place de Breteuil near the Champs de Mars, erected by public subscription. The monument, the work of Falguière, represents several figures—a mother and child, cowherds, peasants lifting their eyes toward the great chemist in gratitude and admiration.

In spite of the tropical sun as many as eleven speeches were made.

Next month the musical corps of the Garde Républicaine will leave for America to give a series of concerts at St. Louis.

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the Rue Chateaubriand, the musical program presented selections from the works of Rachmaninoff, Tchaikowsky, Massenet, Meyerbeer, Thomas, Holmès, Halévy and César Franck.

Besides Mme. Segond-Weber, of the Comédie Française, and M. Jehan Rictus in recitations; Mlle. Alexandrine Rosanoff and Mlle. de Nimidoff, of the Opéra, the sisters Misses Clara and Grace Carroll, and M. Dubois, a tenor (all three pupils of Mlle. Marguerite Martini), were heard in solos and duos.

In addition to a duet from "La Juive" by the Carroll sisters, Miss Clara appeared in another from "L'Africaine" with M. Dubois, and also sang the grand air from "Hérodiade," while Miss Grace delivered the "Air de la Folie" from "Hamlet" and a hymn to "Eros," by Augusta Holmès.

The clarity and the grace with which these sisters always carol won for them on this occasion a genuine house warming reception, and stamped their singing the feature of the evening.

Albert Mildenberg and Miss Josephine Mildenberg, of New York, are in Paris; also Mr. and Mrs. Alberto Jonás, of Detroit.

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Their fall itinerary is as follows:

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Monday, August 8, to Saturday, August 20—Assembly, Winona Lake, Ind.
Sunday, August 21, evening—Light Guard Armory, Detroit, Mich.
Monday, August 22, to Tuesday, August 30—Haltnorth's Garden Theatre, Cleveland, Ohio.
Wednesday, August 31, to Tuesday, September 6—Exposition, Pittsburgh, Pa.
Monday, October 3, to Saturday, October 29—Mechanics' Hall, Boston, Mass.

St. Louis Hears Mrs. Korn's "Suite."

MRS. CLARA A. KORN'S orchestral suite, "Rural Snapshots," was played last week by an orchestra of eighty-two in the Tyrolean Alps at the St. Louis Fair. An admirer of the composer who was present during the concert later took the trouble to write her a note, telling the effect upon the large audience. The writer said the composition aroused prolonged applause. It was said that "Rural Snapshots" harmonized finely with the surroundings.

MADAME DE WIENZKOWSKA.



MME. DE WIENZKOWSKA, one of the leading pianists and teachers now residing in the United States, is at Fort Erie, Ont., where she has an interesting class of pupils for the summer months. Few artists of Mme. de Wienzowska's rank have her inborn gift for teaching. She truly loves her pedagogical work, and has accordingly made wonderful progress. This coming season three of Mme. de Wienzowska's pupils will be heard often in public. Among them are two young girls in their early teens—Ida Mampel and Victoria Boshco. The artist from Mme. de Wienzowska's studio to play in public is Mrs. T. A. Parker.

Mme. de Wienzowska's musicales at Carnegie Hall are regarded as events during the regular season. The programs heard at these musicales are quite unusual. One musician who frequents the De Wienzowska studio pronounced the musicales dignified and artistic in the best meaning of the word. Only the pupils who are rated as artists play, and as a result guests are eager to attend on these occasions.

In appearance Mme. de Wienzowska resembles the grande dame quite as much as the artist. She has elegant manners, and combines with her graces the sincerity that is always inspiring.

It may be interesting at this time to read some facts in the career of this gifted woman.

Mme. de Wienzowska was born in Warsaw, and in her earliest childhood gave evidence of great talent, which, as it developed, attracted much attention and admiration. Especially was this the case with Josef Wieniawski, who gave her the first lesson.

As a child she played in many concerts and for the societies of Poland and Russia. Later her parents sent her to Vienna to study with Professor Leschetizky, who was also the teacher of Paderewski and Essipoff. She became so great a favorite that after the first year he was never willing to accept further remuneration, but for the sake of her talent accorded her the great benefit of his instruction. At the close of her first year of study she gave her first concert under his direction and patronage at Vienna.

She has played in all the large Philharmonic and orchestral concerts under Richter, and appeared, among others, with the Rosé Quartet, Gustave Walther, the German tenor, and with the renowned Essipoff at her own concert in two piano numbers.

By the advice of Leschetizky she remained in Vienna, where she had acquired an enviable standing both professionally and socially. Then began a career as teacher

which has been one round of successes. With the children of both Leschetizky and Richter she made manifest such a talent for teaching that for seven years she taught the pupils that were to pass into the hands of Leschetizky, during which time more than 400 students received the benefit of her instruction.

Meanwhile she engaged in many concerts, where she appeared in all the large cities of Germany in conjunction with Mierzwinski, the renowned tenor, with whom she shared honors in the success of the tours.

Paderewski, who is a warm friend, encouraged her, and on her arrival in America extended to her the heartiest endorsements and letters to those most prominently connected with musical matters in New York.

The Virgil Summer School.

JENNIE QUINN, the young and talented pupil of C. Virgil Gordon, played an entire recital at the Virgil Piano School, 19 West Sixteenth street, Tuesday evening, July 26. The performer is a school girl of fourteen years, large for her age physically, and large for her age musically, too, as was clearly shown by her remarkable playing of the program appended below. She is blessed with a good memory, power, facility and temperament. Her interpretations were interesting throughout. The musical audience present showed high appreciation of her talents. In answer to an encore for the difficult "Rondo Capriccioso," of Mendelssohn, she responded with a "Cradle Song," by Coverly.

The program follows:

Musical Explanations.....Mrs. A. M. Virgil
Prelude and Fugue.....Bach
(On Tekniklavier and piano.)
Vecchio Minuet.....Sgambati
Impromptu.....Rheinhold
Scotch Poem.....MacDowell
Rustle of Spring.....Sinding
Soirée de Vienne.....Liszt
Poupée Valsante.....Poldini
Rondo Capriccioso.....Mendelssohn

C. Virgil Gordon will play a recital of classical numbers Tuesday evening, August 9, at the school. August 11 Miss Georgia W. Kelsey will play a program of Russian compositions illustrating the new school of Russian music. In connection with the playing she will give an interesting talk about the composers, their ideas and methods.

Conductors Want Marie Nichols.

MARIE NICHOLS, the violinist, has been re-engaged in nearly every place where she appeared last season. Miss Nichols will be heard this season with the Boston Symphony Orchestra and the Pittsburg Orchestra. She will also appear at the Worcester Festival.

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European Notes.

Leopold Godowsky is summering with his family at Friedrichsroda in Thuringia.

Jean de Reszké and Edouard de Reszké recently appeared before King Edward and Queen Alexandra at Buckingham Palace. The two singers were invited to dinner and presented with valuable tokens.

Max Trausil, a well known Leipzig music critic, died in Bad Wildungen recently. He was seventy-two years old.

A. W. Gottschalg, the organist of the Weimar Conservatory, has resigned from that institution owing to old age and infirmity. He is seventy-seven years old. Gottschalg was an intimate friend of Liszt and an ardent Wagner champion in the early days of the Bayreuth struggle.

The Monnaie Opera of Brussels will reopen in September with an elaborate production of "Meistersinger."

The Dresden Conservatory will begin its fall term on September 1.

The novelties at the forthcoming Brussels operatic season will be "La Ducasse," by Albert Dupuis; "Jean Michel," by Isaac Albinex; "Carmoisine," by Poise, and "Sancho," by Jaques-Dalcroze.

Wilhelm Schmidt has been elected municipal director of music in the Saxon city of Zwickau, Schumann's birthplace.

Robert Erben, the Berlin composer, has just finished a new opera named "The Beggar."

Capt. Basil Hood is engaged on a libretto for Hamish MacCunn, entitled "The Golden Girl." It is hoped that the work may be produced in London next spring.

A curious story is being related of a prodigy violinist who for some years has been playing with much success in St. Petersburg and Moscow. He first appeared in pub-

lic at the alleged age of eleven. As time went on he became sixteen. Unfortunately for his managers the Government keeps an accurate account of the ages of the subjects of the Czar, and when the war broke out the prodigy, who to the end was dressed as a mere boy, had to join the colors as a conscript.

Oscar Saenger, the well known vocal instructor, was in Tangier, Morocco, on July 13.

Curt Sommer, the tenor of the Berlin Opera, who assisted at the recent Cornelius festival in Weimar, was decorated by the Grand Duke of Baden with the Order of the Chevalier of the White Falcon.

At the fourth Lithuanian Music Festival, to take place at Memel in the spring of 1905, the cities of Insterburg, Tilsit, Gumbinnen and Memel will participate. The program is: First day, Handel's "Israel in Egypt"; second day, Beethoven's "Pastoral" symphony, Bruckner's "Te Deum" and recitals by the soloists of the festival.

A belated Cornelius celebration was held by the Leipzig vocal teacher Augusta Götz and her pupils, Lydia Wegner, Lilly Mothes, Sella Schneider, Elizabeth Honigmann and Gertrud Sauer. The program was made up of songs and duets by Cornelius and an aria from his opera, "Günther."

Prof. Wilhelm Wurm, teacher of cornet à piston at the St. Petersburg Conservatory, died in that city recently at the age of seventy-eight.

The fourth summer symphony concert at Cologne offered a program made up of compositions by Mendelssohn and Schubert.

About 40,000 marks (\$10,000) has been collected for the Wagner Monument in Leipzig.

Sigrid Arnoldson has just ended a series of operatic appearances in Budapest. She made her chief successes in "Lakmé," "Werther," "Hamlet" and "Manon."

Ladislav Kráslavský, a well known Vienna pedagogue, died there a fortnight ago, aged eighty-four.

Dr. Carl Reinecke has been elected an honorary member of the Russian Imperial Musical Society.

The new Opera at Darmstadt has been begun and will be finished in the fall of 1905. The architectural style of the building is to be Louis XVI. The auditorium will seat 1,600 persons.

At the Prague Opera Emmy Giesen, a mezzo soprano, created a mild furore as Gioletta in "Hoffmann's Erzählungen." The Czech papers all praise the lady's extraordinary beauty and the charm of her voice. Her acting is said to be "naive, and effective through spontaneity rather than finish."

The Mozart Festival at Salzburg will begin on August 11 and end August 14.

The Gewandhaus concert at Leipzig in honor of Prof. Carl Reinecke's eightieth birthday offered the following program of the aged composer's works: C minor symphony, op. 134; cello concerto, op. 82 (played by Professor Klengel); five songs (sung by Helene Staegemann); piano concerto, No. 1, F sharp minor (played by Fritz von Bose), and the overture to the opera "King Manfred."

Max Rothenbücher, a baritone, and Hertha Geipert, a soprano, both of Berlin, will tour next year in a series of solo and duet recitals.

The new National Opera at Berlin has engaged Bella Alten and Alma Sackur for light soprano parts, Fritz Birkenhoven as the "tenor buffo," and Ludwig Mantler as "bass buffo." The chief baritone will be Hans Melms.

Julius Gross, a pupil of Professor Hey, has been engaged as "first lyric tenor" at the Sondershausen Opera.

"Lakmé" will be given its first Vienna performance in October.

Alfredo de Roberto-Alvarez's new opera "Lucio" achieved only moderate success at the recent première in Naples.

The Vienna Conservatory awarded its annual prizes for composers to Peter Stojanovits (violin concerto in D minor), Ferdinand Rebay ("Serenade" for orchestra, E flat) and August Brunetti-Pisano ("Venetian" Symphony,

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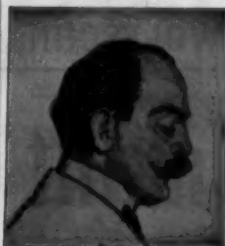
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D major). The first prize went to Stojanovits, who has twice won prizes for composition at Bonn. His violin concerto is dedicated to the Czar of Russia, who officially recognized the honor by making the composer a handsome present in money.

Cassel will build a new Opera. The plans will be designed by Emperor William.

At the Gärtnerplatz Theatre, in Munich, an unusual success was scored not long ago by Henri Herblay's new comic opera, "The Swallow's Nest." The libretto is by Maurice Ordonneau.

Debut of a Morrill Pupil.

MISS LILLIAN SNELLING, a pupil of Mrs. Laura E. Morrill, made a successful debut in oratorio at Asbury Park, Wednesday of last week. Miss Snelling is a contralto.

The local papers referred as follows to her art:

Although it was Miss Snelling's first appearance in oratorio, none would have supposed it. Her pleasing personality, in addition to a well trained voice, quickly ingratiated her into the hearts of the audience. Honors were about even for the soloists, for all were rewarded by continued applause.—Asbury Press.

It was especially a triumph for Miss Snelling, who filled the contralto role most acceptably. She is beautiful in person, magnetic, and has a sweet contralto voice which reached every part of the big auditorium.—The Asbury Park Journal.

Miss Snelling and Miss Edna Hudson, soprano, also a pupil of Mrs. Morrill, gave a concert Friday evening, July 30, at Allenhurst, N. J.

Lillian Myers to Marry.

COMING marriage of interest in the musical world will be that of Miss Lillian Myers, the violinist, to Herman Herst, Jr., of New York. The ceremony is to take place at the Hotel Savoy in September, and that is to be the future home of the young pair. Miss Myers studied in Europe for five years with Joachim, Halir and Witels, of Berlin, and with Remy, at Paris. Mr. Herst is a lawyer. The former residence of the bride to be was in Portland, Ore.

ANTON HEKKING.



AMONG the great 'cellists of the day Anton Hekking holds a unique position. He combines more great qualities than any other representative of his instrument. His brilliant technic, his wonderfully true intonation, his beautiful, singing, soulful tone, that lends such charm to his cantabile playing, his broad, eclectic style, his noble delivery and glowing temperament stamp him a 'cellist among 'cellists.

A native of Holland, Hekking studied first with his father, who was an excellent musician and a personal friend of the great Servais. His family was very musical and distinguished virtuosi were frequent guests at his father's house. The boy Anton thus early came in contact with Wieniawski, Vieuxtemps and others whose example was a great stimulus to him. He entered the Paris Conservatory, from which he was graduated with honors, carrying off the first prize. Hekking's first position was as solo 'cellist of the Bilse Orchestra in Berlin. César Thomson and Eugene Ysaye were also members of the same orchestra at that time. Toward the end of the '80's he came to America and toured one winter with the Mendelssohn Quintet Club, arousing everywhere the greatest enthusiasm with his wonderful playing. He soon tired of this organization, however, and he resigned to become first 'cellist of the Boston Symphony Orchestra, which post he held for several years. He was also for a time 'cellist of the Kneisel and Brodsky quartets.

In 1893 Hekking returned to Europe and settled in Berlin, where he has resided ever since. There he has grown and matured until he stands today in the zenith of his powers. Wherever he has played with the leading concert societies of Europe he has invariably aroused great enthusiasm. Three years ago he founded the Hekking Trio in Berlin, of which the other members are Arthur Schnabel, pianist, and Alfred Wittenberg, violinist. This organization leaped into popular favor at a bound, giving as many as fourteen sold out concerts in one season—an unparalleled record for the German capital.

On his forthcoming American tour, which will be managed by Henry Wolfsohn, the great artist will, without

doubt, be warmly greeted by many an old friend and by all who love music interpreted by a master hand on that noble instrument, the violoncello.

Appended are some of his press notices:

Anton Hekking is one of the greatest living 'cellists. He combines the greatest technical facility with deep musical feeling. He sings on his instrument and produces tones of wonderful beauty.—Berlin Tageblatt.

At last the moment approached when I anticipated the greatest pleasure. Anton Hekking played an "Andante Religioso" by Faist and Fitzenhagen's "Resignation." That was true art, in which one could lose oneself without fear of being annoyed by external defects. Each tone was a revelation for me, the revelation of a great artist soul, for which there is no more beautiful and fervent expression than the religion of tones. What was the prayer that had been sung in comparison. Far greater devotion and consecration were felt in these tones without words.—Musik und Theater Welt, Berlin, February 20, 1903.

Anton Hekking gave a concert in the Philharmonic last night, proving again what a great master he is. His brilliant technic has reached the highest degree of development, and his tone, even in the most difficult passages, is always beautiful, and his delivery is polished and full of individual charm.—Berlin Börsen Courier.

With his brilliant and even technic, his warm, poetic tone and his noble, artistic style, the characteristic attributes of his playing, Hekking proved his great mastery.—Allgemeine Musikzeitung.

Each number of his varied program was played with great bravour. Although Hekking has always had a great reputation, he has continued growing, especially in technic. His tone, too, is, if possible, larger and warmer than formerly.—Staatsbürger Zeitung.

Anton Hekking, one of the greatest living 'cellists, and a former member of the Philharmonic Orchestra, was heard at the Philharmonic in a concert of his own. With his beautiful, noble tone, his highly polished technic and his poetic and interesting interpretation he revealed himself a true master of his instrument, a master that one must always listen to with admiration.—Die Post.

Anton Hekking succeeded to a remarkable degree in moving the hearts of his hearers with his beautiful tone and his soulful interpretation. And all honor to his fabulous technic! One could never tire of listening to that wonderful playing. Without doubt Hekking is one of the greatest 'cellists of our time.—Hanover Musiker Zeitung.

Anton Hekking's eminent technic, his beautiful singing tone, his remarkably energetic bowing, his true musical taste and his fiery temperament stamp him one of the greatest. Especially interesting was his interpretation of Saint-Saëns' concerto.—Börsen Zeitung.

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SAN FRANCISCO.

SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, July 25, 1904.

AMONG the many who are out of town during these summer months is Mrs. J. E. Birmingham, whose contralto is rapidly becoming recognized as one of the foremost in America. Mrs. Birmingham is taking her relaxation in the East. Her voice, it will be remembered, was warmly indorsed by Schumann-Heink, who, recognizing the dramatic temperament that accompanied so splendid an organ, encouraged Mrs. Birmingham to make Wagner her special study and prepare herself for a career in Wagnerian roles, for which she esteemed her especially fitted. Mrs. Birmingham comes of an exceedingly musical family, her mother's maiden name, Chanson, being most prophetic of future musical development in her daughter.

Miss Mary Cordelia Barrett, who has had large piano classes in both San Francisco and Sacramento, gave a recital of her pupils at the capital recently, pupils of both classes taking part. Much talent was remarked in the presenting of a fine program and Miss Barrett's success as a teacher of ability was well demonstrated in the result of a season's arduous and painstaking work. Miss Barrett is a pupil of the celebrated Barth, who has warmly testified to her ability to teach his system. Following is the program rendered:

Quartet, Song of the Toreador from Carmen.....	Bizet
Elsie Barrett, Janet E. Ross, Fannie J. Storror, Laura Siller.	
Duet, Laughing Waters.....	Wohlfahrt
Laura E. Tade, Lloyd Varney.	
Serenata	Moszkowski
Ruth Sherman.	
L'Amazone, Mazurka.....	Goldbeck
Melvin D. Boyd.	
Duo, Scherzo (Mitsi-Kätschen).....	Behr
Ruth Sherman, Lauretta Boyd.	
The Butterfly.....	Lavallee
Lloyd Raymond Varney.	
Marche Grotesque.....	Sinding
Ruby E. Siller.	
Caprice No. 3.....	Stavenhagen
Anita R. Barrett.	
Quartet, Hungarian Dance.....	Alföldy
Miss Amy Jackson, Miss Veda L. Hatfield, Miss Gesine A. Schaden, Miss Ethel Barton.	
Pleasanterie	Sinding
Elsie May Siller.	
A Shepherd's Tale.....	Nevin
Miss Ethel M. Müller.	
Duo, Menuetto, op. 7.....	Greig
Miss Winte B. Perkins, Miss Amy E. Jackson.	
Venetian Love Song.....	Nevin
Miss Lucille G. Radcliffe.	

Fourth Mazurka.....	Godard
Miss Nina Brooks.	
Improvisation	MacDowell
Miss Emma Neumann.	
Quartet, Invitation à la Valse.....	Weber
Mrs. Carl L. Knight, Miss Emma Neumann, Miss Veda L. Hatfield, Mrs. E. J. Carlow.	
The Lark.....	Glinka-Balakirew
Vivian V. Grant.	
Hark, Hark, the Lark.....	Schubert-Liszt
Miss Susy N. Walters.	
Duo, Romance from Concerto, op. 13.....	Chopin
Mrs. G. H. Varney, Miss Edith Gowan.	
Polka de la Reine.....	Raff
Roscoe C. Platt.	
Fifth Barcarolle.....	Rubinstein
Miss Eva F. Montfort.	
Duo, Landliche Hochzeit (serenade).....	Goldmark
Miss Flora Strauch, Miss Jessie M. Carlow.	
Fantasia, op. 49.....	Chopin
Miss Edith Gowan.	
Etude, op. 25, No. 7.....	Chopin
Miss Mabel S. Siller.	
Rhapsodie Hongroise, No. 13.....	Liszt
Miss Lillie M. Sherman.	
Concerto, op. 16, Allegro molto moderato.....	Grieg
Miss Miley M. Pope, accompanied by Miss Strauch.	
Caprice Espagnol, op. 37.....	Moszkowski
Mrs. G. H. Varney.	
Quartet, Der Fliegende Holländer.....	Wagner
Miss Pope, Miss Gowan, Miss Siller, Miss Montfort.	

Of the junior pupils in Miss Barrett's class Ruth Sherman is but ten years of age and wonderfully artistic in her interpretation; Lauretta Boyd, ten years, also well advanced, and little Lloyd Varney, but nine, possessing a wonderful technic for his years. Some of these Miss Barrett fully expects will be heard from in future years as musicians of more than ordinary excellence and attainments.

MRS. A. WEDMORE JONES.

St. Petersburg is to have German Wagner performances next winter. The impresario is the manager of the Breslau Opera.

Old or New Hymn Tunes?

(From the New York Herald.)

To the Editor of the Herald:

HERE is a letter that was written to the pastor of a Presbyterian church in Baltimore:

"You say you are going to change your hymn book. For God's sake stick to the old hymns, or, at least, don't depend on new ones that are popular because of the jingle and gallop of street piano tunes. It takes a poet to write a hymn, and there is no poet in the world now. None that is known, anyhow."

"The publication of hymns nowadays is a money making business. There would be new hymn books every week if the people were fools enough to buy them. Of course the hymns are of no account, for they are written by people who are not poets and who have not even the knowledge of languages that all poets need. It takes genius and accident to make a good tune, as well as a good song. The music of the new hymns is very poor, and the tunes do not become famous, as the old tunes did. It is no wonder, for they are not written by poets and musicians."

"In music journals we see advertisements of people who say they will 'write hymns to order.' They might as well pretend to call down the Holy Ghost from heaven at \$5 or \$10 a visit. A few years ago the Northern Presbyterian Church got out a new hymn book. Nearly all the hymns were written by 'the Rev. Drs. So and So,' a lot of preachers that nobody ever heard of before. They did not know what they were doing."

"All hymns are copyrighted now. The authors get an income from them, as if they were patent medicines or machines. When 'Sweet By and By' came out the owners of the copyright charged \$50 for the use of the tune in any hymn book except their own. What an awful thing it is that anybody should try to make money out of songs that are supposed to be written to save men from hell!"

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STARTING A MUSICAL CAREER.

(From the New York Sun.)

NEARLY every steamer brings to this city returning musical pilgrims who have been in Europe cultivating what they call their talents. Some of them return after a test before the public of their real accomplishments; others are intending to make the first appearance before their own countrymen.

All this small army of piano players, fiddlers and singers return flushed with hope and certain of success. They have been told by their teachers and by their friends how great their talent was. They have in some cases been told the same thing by indulgent critics.

Take one of these typical cases from its first step to its last. Mary Jones has shown an aptitude for the piano. She has played for the local teacher in her Illinois home and kept up regularly her lessons with that lady, who once had dreamed of being a virtuoso herself. She even had the opportunity to play before Herr Poundhard, when he came to give a concert in the little town under the auspices of the Harmonica Women's Club, and he said on his word of honor that she was the most talented girl he had ever heard. He said that she must go abroad and study. But it was later decided by her teacher that New York would be the best place for her to begin. She might try Germany later, but she was going first to New York.

The Joneses, like many families into which musical geniuses are born, had no more money than they needed. But it was possible for Mary to get to New York for those lessons. Then the women's club gave a benefit concert for her and the family at home decided to save and get along as well as it could.

So the first stage of her progress to Parnassus is the trip to New York with her teacher. She plays for the distinguished instructor, who finds no evidences of uncommon talent, but takes her on for \$10 an hour. Mary finishes her second year, and then Europe yawns for her.

The professor under whom she has worked for two years might with honesty have said to her, "My dear Miss Jones, I do not think that there is the slightest good in your going abroad to spend your own time and the money of your family and friends. You do not possess

such an exceptional talent that it cannot be cultivated here in the United States."

But the worthy professor says none of these things. There was, however, a time when he used to preach them to his pupils; but they never thought that any other motive than envy or avarice animated him, and now he says nothing.

So Mary goes abroad with a letter to a Berlin instructor of reputation. In Germany she lives in inexpensive lodgings and pegs away. No pupil ever studied and practiced with greater diligence. She goes for a while to Vienna and takes a six months' course there with another celebrity and then she goes back to Berlin to make her first public appearance. It is not easy.

There are hundreds of girls in Berlin who wish to get before the public. The speed with which they accomplish it depends usually on the amount of money they can spend. Buying a concert varies in price. If the aspirant will combine with several others or is considered good enough to assist at the concert of some artist of importance it may be accomplished less expensively. In the latter case she will not have to pay anything at all. In the case of the combination concert she will not have to contribute very much.

Mary is not good enough to be invited to assist an artist. Nor has she money enough to buy herself a concert. Besides, her teacher does not recommend it. He knows how easy it is to get a certain number of flattering press notices from German newspapers, but he hesitates to attempt even that in Mary's case, for she has not much money. And she can be content with the notices she received at the pupils' concert.

In the meantime the friends and family to which Mary is returning await a genius. She decides that she will go home for the summer, and then go to New York for her debut in the fall. She plays for the women's club with success. Then she settles down to a summer of practice. She writes to some of the musical agents, but to her surprise those who do answer do not seem to know who she is. All they seem to want to know is how much she will give up for a debut. She decides to wait until the fall, and then with her teacher go to New York and tackle the agents in person.

But at short range they appear no more interested in securing Mary's services. After awhile she gives up all

idea of receiving compensation for her services, and is quite willing to play for nothing, provided only that she can get an opportunity. Slowly a knowledge of the business comes to her; she learns that most of the young pianists make their bows under the auspices of some piano firm who guarantee to pay their expenses, or have money themselves, or friends willing to advance it for them.

It gradually became clear to her that the only way to get a concert was for her to pay for it. One agent guaranteed to do it for a certain sum; it was very much more than she thought the family at home could afford. Another wanted an extra \$100; so she took the cheaper one.

The hall was engaged, announcements were sent to the press; she had the satisfaction of seeing her name on the billboards in front of the hall. Nobody bought any tickets, and the audience was made up chiefly from the pupils of her old professor.

It happened that on the evening set for the concert a new work was sung at the opera house and an orchestral concert uptown presented an important new symphony. Between these two great attractions what was to happen to a young girl pianist who had never been heard before? As it was, one of the writers on music went for a few moments to the concert and reported his impressions to the rest of his colleagues. Those who had time wrote a paragraph to the effect that she was neither very good nor different in any particular from the young girls who are heard every year under just the same circumstances.

This was disappointing; and there were a great many disagreeable things said by Mary and her friends about the heartless critics. There was no more desire, apparently, upon the agents' part, to engage her, then there had been before.

After a delay of several weeks it became clear to Mary that the New York citadel was unassailable. She then turned to Chicago, where her experiences were little more profitable. For a year she played at a few concerts before women's clubs at a rate that scarcely paid her traveling expenses. The second year even these concerts grew fewer in number.

The heroine of this incident was highly practical, so she wisely resolved to save what was possible from the wreck of years and dollars. She is teaching music now in a girls' college in the Southwest, making a living at it, and managing to pay some of the old debts.



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Musical People.

Bangor, Me.—Pupils of Miss Lora Whitmore gave an interesting piano recital July 2.

Newport, R. I.—Miss Virginia Lucy, a pianist from the South, is having success here in private musicales.

Vermillion, S. Dak.—Miss Winifred Forbes is a successful teacher of the violin at the college of music connected with the University of South Dakota.

Dubuque, Ia.—William D. Saunders, the new organist and choirmaster of St. John's Protestant Episcopal Church, was formerly organist of St. Thomas' Church at Thomasville, Ga.

Brockton, Mass.—Mrs. V. R. Donovan presented the following pupils at the closing piano recital the last week in June: Hattie and Anna Sullivan, Francis Lee, Lulu Condon, Ella Crimmins, Susie Conley, George Russell, Alice Therrien, Leon Kingman, Marie McCormack, Esther Barnes, Nellie Tormey, Harry Gegan, Miss Coughlin, Alice Sullivan, Florence Hobart, Howard Townsend, Edith and Mabel Kingman, Helen McIntyre and Irene Sullivan.

Emporia, Kan.—Miss Shipley Watson has a promising class in piano technique.

Knoxville, Ill.—Robert D. Parmenter has accepted the former position of violin teacher in the Texas Christian University, Waco, Tex., for the coming year.

Augusta, Ga.—Thursday evening, June 30, the Southern School of Music gave a vocal recital, the singers being Mrs. Florence Hunter, Miss A. G. Harrington, Miss Annie L. Gates, Miss Elizabeth Yarborough, Miss Madge Dorr, Miss Margaret Battle, Miss Helen Battle and the Messrs. Ford, Wallace and Kimbrough.

Schenectady, N. Y.—Miss Mabel N. Rulison gave a pupils' recital at the Emmanuel Baptist Church Friday evening, July 1. Piano numbers were played by Miss Lillian Morgan, Miss Elizabeth Howard, Miss Lillian Duck, Miss Elizabeth Staver and little Maybelle Vaughn.

Fond du Lac, Wis.—Miss Emma Wolff, a pianist of this city, gave her forty-ninth pupils' recital on the afternoon of July 2.

Louisville, Ky.—Karl Schmidt, a resident of Louisville, wrote the music for the cantata "Judith," recently sung in this city. Dr. H. G. Enelow arranged the text.

Madison, Wis.—Miss Maud Fowler, a piano teacher in the University School of Music in this city, presented some talented pupils at the annual commencement in Library Hall.

Dallas, Tex.—Mrs. William E. White, long established as a piano teacher in Dallas, gave her forty-second pupils' recital at her residence, 316 South Harwood street, July 2.

Lansing, Mich.—The eighteenth annual meeting of the Michigan Music Teachers' Association was held June 21, 22 and 23. Officers of the association, 1904: Edwin

Barnes, president, Battle Creek; Charlotte H. Greatrix secretary, 220 Woodward avenue, Detroit; Francis L. York, treasurer, Detroit; executive committee, Chas. L. Joslyn, chairman, Lansing; Mrs. Kate Marvin Kedzie, Lansing; Mrs. Don R. Southworth, Lansing; Stuart F. Ganung, Lansing; Howard Bennett, Lansing; DeWitt H. Hunt, St. Johns; program committee, Mrs. Ida Fletcher Norton, chairman, 240 Woodward avenue, Detroit; Mrs. Elizabeth Bintliff, Olivet; Earle G. Killeen, Ann Arbor; auditing committee, L. E. Clarke, Detroit; Marshall Pease, Detroit.

Grand Rapids, Mich.—Miss Katherine Conlon has returned to her home here bearing a diploma from the violin department of the Chicago College of Music.

Potsdam, N. Y.—Mrs. E. E. Hathorne gave a number of attractive pupils' recitals during the season at her home on Elm street.

Denver, Col.—Gwilym Thomas, musical director of the Denver Choral Society, is in St. Louis attending the Exposition.

Detroit, Mich.—At the annual concert by Samuel Richards Gaines in Harmonie Hall his vocal class sang Elgar's cantata "The Black Knight." The cantata followed a miscellaneous program. About sixty pupils assisted at this concert.

The Austrian Society of German Conductors (founded in 1898) was recently dissolved, owing to lack of interest on the part of the members. Gustav Mahler, of the Vienna Opera, was the president of the organization.

Estelle Liebling's Season.

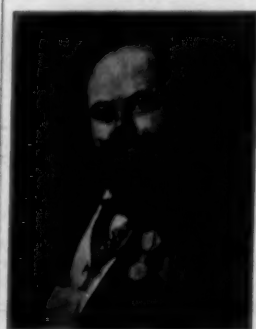
ESTELLE LIEBLING has just signed for her eighth consecutive tour with Sousa and his band. Prior to joining the popular organization Miss Liebling will fill her third annual engagement at the Pittsburg Exposition. The Sousa tour is to begin on September 17 and will continue until December, embracing all the principal cities of the South and West and extending to the Pacific Coast and all the California winter resorts. After December Estelle Liebling will fulfill recital and orchestral engagements, under the direction of Henry Wolfsohn.

Gwilym Miles Going Abroad.

GWILYM MILES sails for Europe Saturday, August 6, on the steamer Minnehaha. Mr. Miles expects to be gone at least a year, and will spend most of his time in Berlin, where he intends to study the German language and German lieder.

The four part symphonic legend by Charles Tourniere, "Le Chant de la Sirène," which was recently honored with a prize by the city of Paris, will be performed there in November by the chorus and orchestra of the Conservatoire.

The Vienna Opera has just added to its repertory Dupon's "La Cabrera," D'Albert's "Abreise," Delibes' "Lakme" and Blech's "Das War Ich."



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Musical Briefs.

P. T. Mommers, a young American tenor, who has been studying for four years in Berlin, arrived in New York this week, and will devote himself to concert work in this country.

Marie Herites, a young Bohemian violinist, pupil of Sevcik, arrived here last Thursday on the Deutschland. She will play at the World's Fair, August 6, on "Bohemian Day."

Robert Eckhardt, who has been studying singing in Berlin for some years, arrived here last week, and after a short visit to his native city, Columbus, Ohio, will probably settle in New York as a teacher and concert tenor. Mr. Eckhardt is the possessor of a particularly well trained and sympathetic voice, and has musical knowledge and experience of an invaluable kind. He is also the author of several musico-pedagogical works, some already published and others in print. As told Mr. Eckhardt should be a welcome and successful addition to the vocal circles of this city.

Max Mossel, the distinguished Dutch violinist, is on a visit to this country. Mr. Mossel comes for pleasure only, and will visit the World's Fair. He has an offer for appearances here and in Canada, but has not yet decided whether he will remain for them next season.

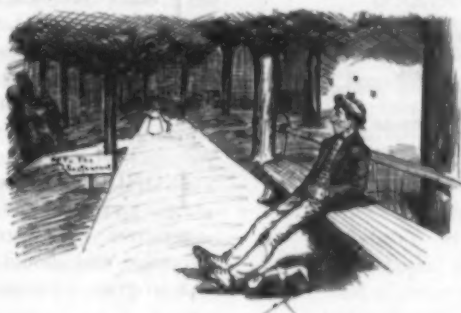
Mme. Berta Grosse-Thomason, principal of the Grosse-Thomason Piano School, Brooklyn, is spending her vacation at Poland, Me.

Miss Katherine Ruth Heyman, whose Western concert tour begins in California in September, has already taken an eight weeks' vacation, which she says must suffice for the year. She is preparing an extensive repertory comprising many of the standard compositions that are favorites and some new and modern works by French and Russian writers. Miss Heyman will return to the East soon after the 1st of January to fill important engagements here.

Mrs. Laura E. Morrill, the vocal teacher of New York and Boston, has several pupils with her at Shelter Island Heights. Mrs. Morrill has a cottage, and like some other clever people she is combining work with recreation.

William Bunch, the pianist, has accepted an engagement as teacher of the piano in the Central Conservatory of Music at Indianapolis for 1904-5. Edwin Taylor is director of the school.

The summer engagement of Duss and his orchestra closed at Madison Square Garden last Sunday evening with the reintroduction to a New York audience of a singer who has not been heard in this city for many years.



THE MUSIC CRITIC IN SUMMER.

namely, Homer Moore, the baritone. Mr. Moore sang with the orchestra "The Two Grenadiers," by Schumann, and in response to enthusiastic applause gave the famous "Cantique de Noël," by Adam. This number brought forth an ovation that compelled Mr. Moore to sing again, and this time he chose "Hosanna," by Granier. Mr. Moore will be heard next season in concert and recitals, and will hereafter make New York his home.

Americans at Salzburg.

AMERICANS are beginning to arrive at Salzburg for the forthcoming Mozart festival. At the Hotel Europe are Mr. and Mrs. F. Hill, G. Godray and family, Mrs. Vilmon S. Kaskell and Mrs. Murdock, all of Boston; Max Oppenheimer, of New York; A. Robinson, Mr. and Mrs. David Asch, Miss Ellen Kennedy and E. Doring. Mr. Planter and family, and Professor Noll, of Chicago.

The Leipsic Philharmonic Orchestra will perform Strauss' "Sinfonia Domestica" next season, and also Mahler's "Third" symphony.

Obituary.

Frank L. Moir.

THE death, after a long and painful illness, is just announced from London of the popular composer, Frank L. Moir. Although a prolific contributor to the world of song, he will be chiefly remembered for his popular successes, "Only Once More" and "Down the Vale." He was in his fifty-third year, and was born at Market Harborough. While a student of painting at South Kensington, he devoted much of his time to music, and won a scholarship at the National Training School in 1876. Among the more ambitious of his compositions are included a comic opera, "The Royal Watchman," a number of church services and madrigals, and miscellaneous instrumental pieces, but it was as a popular song writer that he was generally known.

M. Lajeunesse.

M. Lajeunesse, father of Madame Albani, died at Chambly, Quebec, Monday.

The Weimar Opera has accepted Sommer's "Rübezahl" for production next season.

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November 23—Pittsburg.	January 14—New Orleans.
November 24—Toronto.	January 15—Mobile.
November 25—Cincinnati.	January 16—Baltimore.
November 26—Louisville.	January 18—Providence.
November 27—Grand Rapids.	January 19—New York.
December 2—Boston.	January 23—Entire week with
December 3—Boston.	Walter Damrosch, and New
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December 5—Baltimore.	New England—Springfield,
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December 8—New York.	land, Boston, &c.
December 9—Brooklyn.	January 31—Montreal.
December 12—Albany.	February 2—Brooklyn.
December 13—New York.	March 20—Washington.
December 14—Boston.	March 11—Baltimore.
December 16—Hartford.	March 12—Wilmington, N. C.
December 17—Boston.	May 15—San Francisco.
December 18—New York.	May 17—San Francisco.
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THE New York Herald tells of a patient confined in the Bellevue pavilion for the insane who thinks he is a better composer than Verdi. There are more of that kind, but they roam free.

ON November 30 the famous Bologna music school, Liceo Musicale, will celebrate the 100th anniversary of its existence. On that occasion the Bologna Theatre is to erect in its foyer a memorial bust of Richard Wagner. Where is the connection?

THE novelties at the Leipzig Opera last season were D'Albert's "Tiefand," Leo Blech's "Alpenkönig und Menschenfeind" and Kaiser's "Verschleiert." The novelties last season at the Metropolitan Opera House were a new chandelier and a fresh set of stucco decorations on the boxes.

LONDON Musical News is complaining because concert givers charge half a guinea for a seat and sixpence for a program. We agree that in many cases these charges are excessive, and should be sixpence for a seat and half a guinea for a program. The program often contains some very good names.

"AN Austrian" writes to THE MUSICAL COURIER to say that "the first performance in Austria of Puccini's 'Tosca'" did not take place recently at Graz, as mentioned in these columns, "but occurred in Lemberg, March, 1903, under the direction of the Vienna conductor Speltrino." The correction is herewith cheerfully made.

THE Coburg Opera produced thirty operas and three operettas on seventy-seven evenings during the winter of 1903-04. The Schwerin Opera was able to boast of forty operatic productions on eighty-seven evenings. Strassburg had fifty-one works on 129 evenings. Wheeling, W. Va.; Kansas City, Mo., and Dallas, Tex., are yet to be heard from.

HENRY WOLFSOHN arrived from Europe last Thursday on the Deutschland. The busy manager brought over a portfolio full of contracts, including arrangements for American appearances next season in concert of Josef Hofmann, Fritz Kreisler, Anton Hekking, Mme. Kirkby Lunn and Madame de Montjau. Of course, in addition to the foregoing, Mr. Wolfsohn will also handle his usual large quota of American artists.

THE principal European singers engaged for the English production of "Parsifal" have been sent to Bayreuth by Manager Savage to attend the six performances of the opera. The lucky ones are Alois Pennarini, who will be the Parsifal, and Christian de Voss, who is to alternate with Pennarini in the role; Mme. Hanna Mara, who will divide the role of Kundry with Mme. Kirkby Lunn; Johannes Bischoff, the Amfortas, and Putnam Griswold, Gurnemanz. Madame Lunn will go to Bayreuth for the sixth performance of "Parsifal."

THE Bayreuth festival continues to arouse the unlimited enthusiasm of every musician, critic and connoisseur in the little Bavarian city. The present "Ring" cycle is a revelation to the visiting Americans in Bayreuth of how much more can be accomplished in art by real knowledge, high ideals and genuine love of music than by a mere expenditure of large round dollars, fearless effrontery and brazen business methods. There is only one place in the world where the Wagner works are given in the true Wagnerian manner and spirit, and that place is Bayreuth. Next comes Munich, then Vienna, then Berlin, then Dresden, then Leipzig, then Stuttgart. The rest of the list contains several dozen more names before we find those of Paris, London and New York. It should not be forgotten that the more noisy the exploitation of "stars" in a Wagner opera, the more flagrant the violation of the correct Wagner traditions.

The Editor in France.

MONT DORE, France, July 19, 1904.

ALTHOUGH I am in Central-Southern France a considerable quantity of news has drifted toward me, and I suppose it will be of some passing interest to make record of it. Some of it has passed through the sieve of the daily newspapers, and some of it has not yet been printed, and never would be but for THE MUSICAL COURIER—and here some of the usefulness of this publication receives its appreciation—for the musical news of the daily press belongs to all who read the daily press, and it is generally understood that all read it, while those who also read THE MUSICAL COURIER also secure that additional musical news which this paper publishes, and the millions who do not read it never will, can or should know what is contemporaneously supervening. It is a question, debatable and argumentative, whether it is advisable to read too much in the press, to impress one's mind too profoundly with the pressure of the daily or weekly news, but whether or no, specialism insists upon the details appertaining to itself, and hence specialism autocratically demands special attention to its specially avowed purpose. As far as we of THE MUSICAL COURIER are concerned, we no longer feel any pity for those in the specialty of music who neglect to read this paper; we are now indifferent to them after nearly a quarter of a century of preaching; we are not interested in them, particularly as there are so few. If they do not know what the musical world is doing it is their affair only and the affair of those who do know, for those who do know will always excel.

Of course, I suppose that Berlin and New York know that Xaver Scharwenka is the new Berlin musical correspondent of the New York German Staatszeitung, succeeding Dr. Pollack, who as a wealthy man filled the post only as a matter *con amore*. The Staatszeitung was compelled to secure someone who would make it a matter of business or a professional object to get news. No more competent writer, critic, reviewer and feuilletonist than Xaver Scharwenka could be found in Berlin; a happy combination of musician, author, man of the world, gentleman and scholar. We in New York regret that Scharwenka was lost to us, but his amiable and lofty personality could not assimilate with a certain shoddy element into which he drifted more from a feeling of fraternity and good fellowship than individual inclination. His return to Berlin was a salvation for him. The New York musical end of the Staatszeitung is a subject THE MUSICAL COURIER will probably look into during the coming season, for there is much of interest to discuss in that direction.

Scharwenka is at present at Tarasp, Switzerland. He will be the soloist some time during August at one of the concerts at Scheveningen, Holland, where the Berlin Philharmonic Orchestra gives summer concerts under the direction of August Schläar, the successor of the late Rebeck.

When the German Emperor William reached Bergen, Norway, on the Imperial yacht Hohenzollern, July 14, on his annual northern cruise, he sent the German Consul to request Edvard Grieg to lunch with him on board. Edvard Grieg, despite the preponderance of the native German composer on modern programs in Germany, has a large following in the Fatherland, where the unique Norwegian (for he denies that he is a Scandinavian composer) harmonies find a sympathetic audience. Although not to be found, except rarely, on the programs of symphony concerts—with the exception of his piano concerto—yet Grieg's songs, his smaller piano pieces and some of his

chamber music are popular, and he is not beyond the horizon even in a land that boasts, and with justice, of stars of the first magnitude on its visible firmament. The Emperor no doubt made himself interesting to Grieg, who is a man of such wide range of culture as to impress even a war lord.

D'Albert is staying at Lago Maggiore, Italy, on the banks of which he has what is called all over Europe a villa. Now, a villa can be most anything from a decorated hut or bungalow to a pretentious chateau—just as the owner desires it. There is a villa right here in this place, made of wood frame, with two small rooms on the street floor and a kitchen below, and within five minutes' walk there is another villa, 50 feet front, with sixteen large chambers, and its material is bluestone and marble trimming. D'Albert's villa is a compromise, and its situation is delightful. It is not very far from the villas of Giordano and Leoncavallo, but Eugen d'Albert is a kind of recluse; he is not fond of society, and his work does not permit much time to be lavished upon pleasure. He is working a great deal, composing and now preparing himself for his fourth American tour, which will be begun about the middle of the approaching season.

Before I left America I learned that thirty concerts or appearances of D'Albert had been called for, and I would not be surprised to hear, at any time, that his season had been disposed of altogether. He has selected the Knabe piano, of which two are used by him, one in his villa in Italy, the other in his German home.

Mr. Higginson, who owns the Boston Symphony Orchestra, together with Mr. Gericke, the conductor, was in Vienna, Dresden and other important cities recently, and it is reported

that he asserted that he had to pay out of his funds \$40,000 last season for the maintenance of the orchestra. I am not surprised at this rumor, because the sale of seats at the opening of the past season was not financially encouraging. People of modest incomes in Boston and throughout New England had lost considerable through speculations and investments in Copper and other favorite Boston securities, and they were compelled to retrench, and when such a spasm takes place the first item on which savings are made is music, just as it is the last to recover from the effects of a panic. However, as an onlooker, it appears to me that when such an institution as an orchestra—a city favorite orchestra—like the Boston Symphony gets into a rut and loses the nature of novelty on the return of each season, when praise of it has become a plethora and nothing more can be said of it without a repetition of laudation passing through nearly twenty years, it perforce needs stimulation, and such stimulation cannot be expected from a conservative like Mr. Gericke, in whom Mr. Higginson has found his musical messiah. I do not assume to criticize either of these gentlemen, the one famous in finance, the other famous in Boston, but I seek to find some of the reasons for the present apathy toward such a superb band, as some of our New York effeminated critics call an orchestra, and I seek for these reasons because if something could be found to revive the past interest the Boston Symphony Orchestra would prosper financially, as it should. Mr. Higginson is a public benefactor in sustaining, maintaining and cherishing that superb band, as some affected New York critics denominate that orchestra, and he should not be called upon or expected to sacrifice money forever on the institution.

Neither should any effort be made to displace Mr. Gericke, and it would seem like impertinence to suggest to Mr. Higginson



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to secure a successor, and I am quite sure that the two gentlemen are not scouring or touring Europe in search of one. Naturally, a new conductor always arouses the somnolent community, but Mr. Higginson might do worse than ever and a still greater conservatism might befall the programs and performances of the Boston Symphony concerts. From another point of view, it is really no one's affair after all, so long as Mr. Higginson is prepared to pay a deficit if one should become actually manifest. He who listens must pay the piper, but when the piper costs so much that the listeners cannot meet the obligation Mr. Higginson will pay the difference. Willy Hess, the new concert master of the Boston Symphony Orchestra, is to receive \$6,000 for his season's work. The sum of 6,000 marks is paid in Germany for similar occupations. Marks are dollars in Germany, but in the United States dollars are not even marks.

Enrico Caruso, the Italian tenor, who is singing at Covent Garden, and who is engaged for forty performances at the Metropolitan Opera House (I hear from Milan this morning that he is to receive \$50,000 for the forty performances), is a caricaturist of no mean ability. At a concert in London recently he observed THE MUSICAL COURIER representative, Montague Chester, intently listening to a number, and within a few moments he had completed the sketch I herewith enclose. This per-



A STUDY IN BLACK AND WHITE BY ENRICO CARUSO.

formance of Caruso discloses the fact that even if he should ever decide to retire from the musical stage he could secure a remunerative income as a draughtsman, embodying skill, human touch and facility of artistic expression in his cartoons. These are the elements of successful drawing, and Caruso has, in addition, the sense of humor. Apropos of this I am reminded that there are few singers gifted with this sense, so essential to a proper estimate of life itself, provided, of course, it does not supersede the elemental purposes of existence. The professional humorist is a monotonous creature, and I do not include him and his antics. But the possession of the sense of humor and its proper disposition are essential motives in the act of proper living, and few musicians are possessed of it. Most of them take themselves so seriously that they become a joke to the observing world.

I can now understand, at least to a degree affected by such a predisposition, why Caruso has succeeded, for given such a voice and such dra-

matic gifts, a tenor like Caruso who would be a "solemn ass," as Chauncey Depew once designated the statesman not gifted with the sense of humor, could not have made such success, and certainly not such rapid success; he could not have met the conflicts with the equanimity and the calm philosophy that always accompany the mind that sees the ridiculous while it at the same time appreciates the problems of life.

An American publisher with whom I am corresponding during his presence in Europe writes to me that Bote & Bock, the well known Berlin music publishers, paid Richard Strauss for his "Sinfonia Domestica," first performed in New York, 36,000 marks—\$9,000. This is unquestionably the highest figure ever attained for a work in that class of composition, for it must not be forgotten that under all circumstances such compositions have a limited performance when compared to other forms. Yet Richard Strauss stands on such an elevation in musical life and is so much in evidence that an unusual demand exists for all his works. He receives 800 marks (\$200) for every song he now writes, this being the standard and accepted figure, a figure which heretofore may have applied to exceptional cases, but which is unprecedented in an *en gros* price, and I use commercial terms advisedly, because here is shown, once more, the fact that commerce and art are inextricably associated and that each depends upon the other, with the exception that commerce can exist without art, whereas art, and particularly musical art, must have commerce as an ally to exist, and always has had this alliance when it succeeded; in fact, money is the test with which musical success or success in music is measured.

Caruso gets \$50,000 for an American season; that is financing.

Vecsey gets \$100,000 for an American season; that is financing.

Richard Strauss gets \$9,000 for one symphony manuscript; that is financing.

Richard Strauss gets \$200 for every song he sells; that is financing.

The Bayreuth performances are sold out; that is financing.

The only musical institution in the world which should get nothing is THE MUSICAL COURIER, as I learn and have heard for years. The singers, the teachers, the publishers, the players, pianists, violinists, &c., the composers—all should get money, yes, some of them tens of thousands; the managers should charge high prices so that they can secure a profit on their investments—yes, all should get money; and so should the musical critics and I agree; I think all are pursuing the one and only path, and that is to demand and get money, but THE MUSICAL COURIER—oh, no, it is wrong for THE MUSICAL COURIER to charge money for its work; that is wrong; all the other is right. What would happen to us, or some of us, if we had no sense of humor? David Bispham might reply to the question, for some time ago I heard his hearty laugh on this very subject.

According to a letter from an American residing in Berlin, who, with her mother, has been endeavoring to ascertain who the best vocal teacher is in that city, a celebrated female singer of the German capital, whose public career as such has been followed by a teaching career with eyes on America, where she has a high and well deserved reputation as a vocal artist of unquestioned gifts, recently

threw a bunch of heavy keys at one of her female pupils during a fit of anger induced by the aforesaid pupil's incomprehensibility as to the difference between two notes; in other words, as the pupil did not seem to comprehend the difference between the pitch of the keys, the teacher pitched her keys at the pupil, and as the German keys, particularly a bunch, constitute a heavy offensive weapon, the Yale key not yet being known in Europe, the pupil had a narrow escape from what might have been, had it happened, a serious wound. I have written this account in the German-English elongated fashion to come as near as possible to a literal translation of another account of the incident written by a German for publication.

It is a fact, generally established, that certain Continental teachers of the piano, and voice teachers also, are rather severe with their American pupils, and some of our girls who at home would resent a remark in a tone of voice not exactly suited to their views of cordiality are known complacently to suffer such cognomens as "Schwein," "Kuh," "Rindskopf," "Dummes Kalb," "Fauler Ei," and other equally euphonious terms hurled at them by teachers. Of this particular Brunhilde-like vocal teacher in Berlin to whom I refer above, I can on my own knowledge state that some years ago, on one of her departures from Hoboken for home, she was stopping over night at Meyers Hotel, as the steamer was to leave early in the morning, and on that morning a young man who had journeyed to Hoboken to present a small disputed account for her consideration was met by her as she was descending the stairs, and when three or four steps from the bottom she suddenly railed at him with a volley of abuse and then deliberately spat in his face. He could do nothing but take his kerchief and remove himself from the presence of the woman, and as he is a man of genteel instincts he refused to make any reference to the matter. I say I know about this, for I stood a few feet from the great singer when she perpetrated the outrage. The question is, can a woman who so far forgets herself as to conduct herself as this singer does be artistic; that is, is she an artistic soul, or has she merely the artistic gift and power of impersonating art—two distinct propositions? She is known in Germany and the United States as an artist of high rank, and that position is freely accorded to her. She has retired from the Opera because her voice, through age, has become passé, and she now teaches. Is she a woman to whom the care of a girl should be entrusted? She is married, but her husband could not endure her treatment and does not live with her, which seems logical in view of the two incidents, for he might have been subjected to both on the same day.

A few items of a personal nature may not be amiss here.

Mr. and Mrs. Charles H. Steinway were at Hotel Augusta, Homburg Spa, during July, and may remain longer.

Charles F. Tretbar is at Baden-Baden.

Mrs. Frida Gebele Ashforth is also at Bad Homburg.

Dr. Otto Neitzel will play with the Hanover Philharmonic Orchestra under Frischen at Norderney, the fashionable German seaside resort, in August.

Arthur M. Abell, Berlin representative of THE MUSICAL COURIER, with his wife and daughter, is resting at Montreux, Switzerland, for a few weeks.

Wm. C. Carl, the distinguished American organ-

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20th Scholastic Year begins

SEPTEMBER 1.

ist, has been in Paris, but in response to invitations from Guilmant, Widor and other eminent French musicians he is spending his vacation at their villas in the country. Mr. Carl is as well known in Paris as in New York.

It will be admitted that the following list represents the greatest female singers the world has heard in the past seventy-five years—all of the first rank—and I refer now to singers, not to women who were great dramatic artists and had voices to supplement their action, but to singers, song birds: Malibran, Catalani, Henrietta Sontag, Jenny Lind, Grisi, Tietjens, Di Murska, Patti, Lucca, Nilsson, Gerster, Melba, Sembrich. In addition to these there were many marvelous vocal and dramatic artists, such as Gabriella Kraus, Alboni, Carvalho, Materna, Sucher, Parepa-Rosa, Lagrange, Viardot-Garcia, Artôt, and hundreds, nay, thousands of others, but the above list of human song birds is about proper as a list of the great singers of the period. It struck me, while here in France, that this country never produced a great singer. Poland and Bohemia are represented above with one each of the thirteen; Austria, apart from Bohemia, one; Germany, three; Sweden, two; Australia, one; Spain two and Italy two. I place Tietjens in the list because, although a dramatic soprano, she could with ease sing coloratura, and she sang it as Grisi did. Her figure was against her for certain roles not heroic, but she sang like the others—on equal rank as a singing example, and when I say singing I do not mean vocalization only. These thirteen women are the singers. I would, of course, add anyone to the list I may have overlooked, but what appeared somewhat paradoxical is the fact that France has produced no such singer.

Our country has had and has many women who are adepts in vocalization, just as France has them. We have many dramatic singers also, of whom Nordica at present heads the list. In days gone by we had a dramatic contralto, Adelaide Phillips, and many excellent opera and concert artists, but we, like England and France, never reached the pinnacle of female singing. We are a young country and may arrive soon, but England and France are old and have not arrived. Germany, with four of the first rank (for Lucca was really a German), makes a remarkable record.

It is not easy to find the cause of this sterility with the three countries mentioned, but I believe one reason might be attributed to the languages—the French with its nasal twang and the English with its vowel poverty. German if sung is musical; if spoken it seems antagonistic to singing, but the Germans in the list really sang from the point of view of *bel canto*, as ALL of the above thirteen sang. We must not forget this: Melba does not sing *bel canto* as she did in her zenith, and that is because her air reservoir, her breath, is impaired. Her phrasing is therefore replete with faults; but she was a marvelous *bel canto* artist and made her fame through it. The German singers in the above list all sang *bel canto* and *bel canto* ONLY. Do not lose sight of it. No more magnificent *bel canto* can be conceived than that of Tietjens in "Norma." No one living today can sing that role; not one. Let us reflect for one moment that Bellini wrote an opera the leading role of which cannot be sung satisfactorily today, and by no one can it be sung as Tietjens sang it, and we then can estimate to some extent how the human voice has degenerated.

How are we to preserve this *bel canto*, for it is essential to genuine singing, and, in fact, that is all it is? Who has the secret? I believe it is in the singer. I do not believe it can be imparted because then our list of 13 would be 1,300 or 13,000. *Bel canto* is nothing but the human voice singing, and if it does not sing there is not *bel canto*; it never can be created or manufactured by method or study or work, and the teacher can never do it if the pupil is not *bel canto* herself. If any teacher denies this

all I do is to ask the name of the singer, and then request her to sing. If there were one all of us would know her name now. I believe also that many prospective *bel canto* possibilities are ruined by and through false methods and ignorant example, but more of that some time later. Europe is full of vocal teachers who are injuring good vocal material, and outside of Italy very little *bel canto* is studied.

Otto Voss, an excellent pianist, as I learn, has been engaged by Daniel Frohman, through Hugo Görlitz, the London manager, for a concert tour through the United States beginning in November. Mr. Voss is unknown in our country, but he will make himself known through the instrumentality of the Steinway piano.

Gérardy, 'cellist, has been engaged for the coming fall to play 20 times in South Africa.

BLUMENBERG.

A THREE column article in the New York Tribune of last Sunday advocates and tries to prove the ridiculous theory that Pope Gregory the Great did not write the sacred songs known as "Gregorian chants," and was not even responsible for their arrangement, notation and adoption by the Catholic Church. The Tribune article is based entirely on an essay written some years ago by the Belgian musical theorist Gevaerts. However, serious musical scholars have always preferred to believe the records in the Papal archives at Rome, rather than to follow the vaporous speculations of those persons who are able to attract attention to themselves only by pretending to disbelieve something which everybody else knows to be a fact. We are surprised that a dignified journal like the Tribune is not able to find a better "filler" for the dog days than such sorry musical twaddle.

IN our London letter of this week "Zarathustra" says some things about charity concerts which are well worth pondering. His remarks apply to New York as well as to London. Too much cannot be said and done to aid in stamping out what has become an undeniable nuisance to the public and to artists.



Flubdub: Richard Strauss is the greatest musician in the world.
Spritzengießer: Huh! How about Beethoven, yes?
Flubdub: The greatest musician out of the world.



WHAT are the others saying about music and musicians?

The Vienna Politik reprints a series of letters written to Dr. Dvorák by Hans Richter. The most interesting missive of the collection was the following, which will surprise all those who have ever come into personal contact with the brusque and flinty old conductor:

"I cannot resist the impulse to tell you in a few lines of the great pleasure your D major symphony has given me. I do not know whether you have been informed that we give much attention to your works in Manchester and the cities I visit with my orchestra; your name is among those most frequently seen on my programs. I write you this because I take it for granted it will please you, and not in the expectation of receiving your praise. It is my duty to exert myself with all my might in behalf of good and beautiful works of art, and you make it easy and delightful to fulfill this duty. But not a word of thanks, else I shall never send you another program."

Baron Kaneko, of Japan, is spending the summer in the Maine woods, and recently he told this anecdote to an appreciative reporter on the only newspaper in the village of Harpswell:

I don't know that I altogether approve of the compulsory instruction in music that is put upon American children. If a boy or a girl has an ear for music, then cultivate it by all means, but don't try to make musicians out of all children indiscriminately, and thus you will avoid such household conversations as one I overheard the other day.

I was on a train, and a father and his young son sat near me. The father said:

"John, do you practice regularly on the piano while I am away at business?"

"Yes, father," replied the boy.

"Every day?"

"Yes, sir."

"How long did you practice today?"

"Three hours."

"And how long yesterday?"

"Two hours and a half."

"Well, I'm glad to hear that you are so regular."

"Yes, father."

"And the next time you practice be sure you unlock the piano. Here is the key. I locked the instrument last week, and I have been carrying the key in my pocket ever since."

From Berlin Lustige Blätter:

Small boy—My sister can make the piano talk.

Other small boy—What does it say?

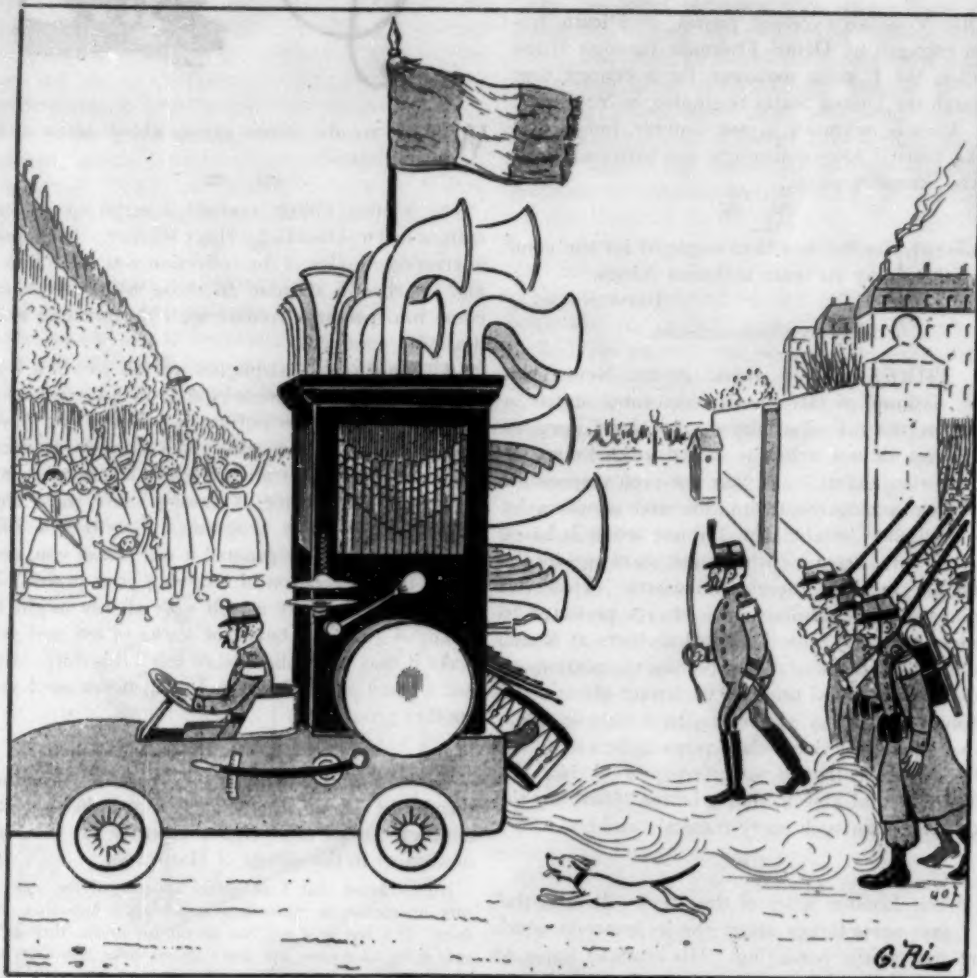
Third small boy—It says "Ouch! lemme alone, will you?"

The much maligned English are not without a sense of sly humor after all. The Manchester Guardian tells the story of a mouse nest built over one of the proscenium arches at old Covent Garden, and describes the curious antics of the mother mouse, which runs half way down the proscenium on opera

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nights, seats itself on a small bit of projecting fresco work and listens with rapt attention until the music is over. "And," adds the Guardian, "the mouse is finical in its musical taste, for it has never been seen when 'Rigoletto,' 'Trovatore' or 'Lohengrin' was on the boards."

The accompanying cartoon is an eloquent sign of the times. It is taken from the merry Parisian sheet *Pêle Mêle*. Underneath the picture was the



line: "Pourquoi ne remplacerait-on pas les musiques militaires par ce système qui ne demanderait qu'un homme par régiment, ce qui procurerait à l'armée des milliers de combattants de plus."

There has just been issued a catalogue of Sir Edward Elgar's complete works. The orchestral list contains:

Op. 10—Three small pieces, mazurka, serenade and gavotte.
Op. 11—"Sursum Corda" (Elevation), adagio solennel for orchestra and organ.

Op. 12—"Salut d'Amour, Morceau Mignonne."
Op. 15—Two "Stimmungsbilder."
Op. 19—"Froissart," overture.
Op. 20—Serenade, for string orchestra.
Op. 32—"Imperial March."
Op. 36—Variations on an original theme.
Op. 39—"Pomp and Circumstance," two military marches.
Op. 40—"Cockaigne," overture.
Op. 50—"In the South," overture.
Music to the drama "Grania and Diarmid."
"May Song."
"Sevillaña, Scene Espagnole."

Op. 26—Songs for three voiced female chorus with accompaniment of two violins and piano.
Op. 27—"From the Bavarian Highlands," small choruses for soprano, alto, tenor and bass.
Op. 29—"The Light of Life," short oratorio for solo, chorus and orchestra.
Op. 30—"King Olaf," cantata for soprano, tenor, bass, chorus and orchestra.
Op. 33—"St. George's Banner," ballade for chorus and orchestra.
Op. 34—"Te Deum" and "Benedictus," for chorus, orchestra and organ.
Op. 35—"Caractacus," cantata for soprano, tenor, baritone, bass, chorus and orchestra.
Op. 38—"The Dream of Gerontius," oratorio for mezzo-soprano, tenor, bass, chorus and orchestra.
Op. 44—Coronation Ode, for solo, chorus and orchestra.
"The Apostles," oratorio.
"Ave Verum," motette.
"Ecce Sacerdos," motette for mixed chorus.
"Fly, Singing Birds," for three voices, with accompaniment of two violins and piano.
"God Save the King," arranged for chorus.
"My Love Dwelt in a Northern Land," for mixed chorus.
"O, Happy Eyes," for mixed chorus.

The song list embraces the well known "Sea Songs" (op. 37), "After," "Come, Gentle Night," "In Haven," "Pipes of Pan," "Pensées," "Pansies," "Sabbath Morning at Sea," "Sea Slumber Song," "A Song of Flight," "The Swimmer," and "Where Corals Lie."

So much has been written about the notorious Mottl "arrangement" of Peter Cornelius' opera, "The Barber of Bagdad," and the attacks on Mottl have been so exceptionally virulent, that Carl Krebs, the music critic of the Berlin Tag, feels it necessary to take up the other side of the argument, and his conclusions are these:

"First of all, Mottl's version is more practical than that of Cornelius; the singers are supported much better by the orchestra; there are instrumental threads which guide them, and the connection between the orchestra and the stage is a closer one. In the Cornelius score there seems to be no instrumental footing for the singers; it leaves them, as it were, floating in the air. The orchestra goes one way, the singers are supposed to go another, and, of course, that is far more difficult than were they to walk hand in hand. Cornelius' instrumentation is to that of Mottl as is a delicate water color to a brilliant oil painting. The orchestration of Cornelius is more transparent, but it is also colder in its effect. The string quartet forms a smooth background against which the wind instruments are thrown, in contrast with an occasional characteristic turn, a joke or a witty suggestion. Often I had the impression, particularly in the first act, that certain tonal effects were not intentional, but the result rather of unskillfulness and inexperience. In Mottl's score everything is richer in color and feeling, and yet is not less charac-

The most important list is that devoted to Elgar's choral works, of which the following is an abstract:
Op. 23—"Spanish Serenade," for chorus and orchestra.
Op. 25—"The Black Knight," cantata for chorus and orchestra.

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teristic. If both scores were placed before me and I were asked to give an unbiased opinion as to which was the more valuable and artistically effective, I think I should be inclined to pass judgment in favor of the Mottl arrangement."

Nevertheless, the impartial reader will not be able to understand why Liszt used the original score in his Weimar production of "The Barber," and why Wagner spoke of it as one of his favorite operas. Liszt and Wagner are generally conceded to have had some slight knowledge of modern orchestration. Mottl himself has taken up his pen in the discussion, and his defense will bear reading. It is to be published this month.

THE DULCIMER.

The leaves were blowing red and brown
Beneath the beech trees bare,
When the Dark Maid came to our town
With gold pins in her hair.

The leaves were blowing yellow and gray,
In the waning of the moon,
When the Dark Maid came along the way
With silver buckled shoon.

Her mantle fell like folds of mist,
That rift and shift and change;
Was never wandering lutanist
That played a tune so strange.

The leaves were blowing crimson and gold,
The wind was like a sigh
That sobs across a ferny wold
Before the raindrops fly.

And none beheld her, whence she came,
Or knew the way she went,
Our hearts being stirred to smouldering flame
Of tenderest discontent.

The leaves were blowing ash and dun
Athwart the edge of night.
When the Dark Maid toward the setting sun
Sang herself out of sight.

And every man, from marvel roused,
Took up his toil again;
How should that fairy joy be housed
In homes of mortal men?

But still against a singing wind
In dreams we follow her * * *
The Dark Maid never looks behind,
That plays the dulcimer.

—May Byron, in the Spectator.

Maximilian Harden has been imprisoned several times for saying sharp things in his magazine—Zukunft—about Emperor Wilhelm and the German Government. Harden was stirred to more or less righteous indignation when the Kaiser gave Leoncavallo a commission to write an opera on the subject of "The Roland of Berlin," and the Zukunft editor has this to say in one of his recent issues:

"We cannot understand the mood that prompted the Kaiser's order. We have fruitful German talents, like Strauss, Pfitzner, Humperdinck, Wein-gartner, Schillings and others, and yet an Italian chaser of cheap effects is asked by our highest representative to write and compose a story which is German to its very root. Are the times come back when our lords found it necessary to nibble for their artistic pleasures at the sweet musical froth of the foreign opera bakers and brewers? 'Ehrt Eure deutschen Meister, dann bannt Ihr gute Geister.' Is Wagner's warning in his 'Meistersinger' already forgotten? Mr. Leoncavallo has made a fashionable success with the circus music of 'Pagliacci'; the music of his 'Medici' smelt to heaven; two other operas from the Leoncavallo pen failed to win their way, in spite of the most approved advertising methods and hoisting and pushing apparatus. Therefore, he is merely a composer who has conquered the boards once, and with very questionable artistic methods. He is a man

whom no serious musician respects. He does not speak German, and does not understand German life, German customs and German history. It is a physical and mental impossibility for him to penetrate into the inner meaning of Willibald Alexis' work (the novel "Der Roland von Berlin"), and to voice it in rhyme and music. Leoncavallo will live in Germany for a day only—a day in the time which knew a Wagner. Leoncavallo pursues every road that seems to lead to cheap success. Yesterday he wrote 'Zaza,' a lewd story dealing with the life of a bawd, and today he offers to write an opera for Tortajada, the Spanish dancer, wherein she may display her legs and everything else allowed by law. That is the sort of man to whom the Kaiser delivers one of our most sacred legendary and literary relics." * * *

The rest of the Harden article is untranslatable, and will probably land him for another protracted vacation in the curious lèse majesté prison near Danzig.

A companion piece to the tale of the German opera singer who explained to the Broadway drug-gist that she wanted "Vimmin's powder" and not "Mennen's," comes from downtown, where the wife of an orchestra musician rushed into a well known hospital, dragging by the hand her little son, one of whose fingers had been injured by a firecracker. She rushed to the first open door and breathlessly explained her errand. "Wrong place," said the doctor; "this is the eye and ear department." "Vere is der thumb und finger department?" cried the anxious mother excitedly.

Albert Gorter directed "Meistersinger" as his farewell performance at Karlsruhe, and is already arrived in Strassburg to begin his duties there at once as the new leader of the Opera.

"Lohengrin" is a success at the Garibaldi Theatre in Genoa.

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"Woodland."

22 Others in preparation.

Chicago.

CHICAGO, August 1, 1904.

CLARENCE DICKINSON, organist of St. James' Church and of the Anshe Maraab Temple, of Chicago, who is now touring Spain with his wife, gave an organ recital on the large four manual organ in the Cathedral of Seville on July 5 and played the Mass the following morning on the invitation of the resident organist, Bernardo Legui. The double organ is a very fine electric instrument of great power and resource, and Mr. Dickinson's performance fully tested its vast capabilities. Mr. Dickinson also played with great success on the sixteenth century organ in the mosque at Cordova. His numbers at the recital in Seville included Liszt's Prelude and Fugue on B A C H, Vienne's Finale from his "First" symphony and smaller numbers by Widor, Lemare, Dickinson and others.

Boice Carson.

Robert Boice Carson is remaining in the city this summer at the request of so many pupils who are here studying repertoire. Mr. Carson's work as a teacher is becoming so well known that he has pupils both in the East and West, and for next season his entire time is almost filled. Miss Rena M. Porter, the soprano, has been studying under him this last year, and owes all of her success to Mr. Carson. She will appear in recital in October and also at many of the concerts in Chicago this season. Miss Porter's voice is a beautiful dramatic soprano of wide range, and, possessing much personal magnetism, she is always assured of success. Miss Edna Browning Ruby, the lyric soprano, is another pupil, who gave a successful recital July 28, assisted by Mamie Baldwin and Hays Gamble. Miss Edith Hilbert is engaged as soprano soloist at St. James' M. E. Church in Mrs. Sheffield's place during her absence.

Lecture and Recital at Musical College.

On the afternoon of Saturday, July 30, Glenn Dillard Gunn lectured in Music Hall before the summer pupils of the Chicago Musical College. His subject was "Technic and Musicianship."

Following the lecture there was a musicale by pupils of the college. Those appearing on the program were Miss Nellie R. Wilson, Edward Collins and George Edwards, pianists; Miss Adele Wolf, soprano; Frederic Wilson, baritone; Miss Myrtle Wilkins, contralto (now with Florence Ziegfeld's "Red Feather" Opera Company), and Miss Aliene Livingston, violinist.

Chicago Musical College Catalogue.

Coincident with the announcement that the Chicago Musical College will enter upon its thirty-ninth year in September comes the annual catalogue of the college, which appears this year even larger and handsomer than in former years. The book is an attractive one, and is of especial interest to music students. Within its pages

may be found much information, and incidentally one may note how the city of Chicago has grown musically. During the past year there has been a pronounced reversal of former customs, for several pupils came from London and Berlin to study in the great musical centre of the West. The book contains much historical information regarding the college and music in the city, which is not only of interest to music students but to the public at large as well.

Several important additions to the faculty are announced, including Herbert S. Miller, baritone, an artist already successful in concert and recital, and Edwin Schneider, pianist, who has so distinguished himself as accompanist to Schumann-Heink, Sembrich, George Hamlin and other singers during the past year.

FREE SCHOLARSHIPS.

Especial attention is called to the fact that a number of free and partial scholarships will again be awarded by the Chicago Musical College for the coming season, which opens the 12th of September. The board of directors of that institution have set aside forty-five free scholarships, which will entitle the holder to instruction free of charge for one school year, and 150 partial scholarships, which are issued at liberal reduction from the regular school rates.

The scholarships are awarded by competitive examinations which are held at the college building in Chicago. The candidates are required to accompany their applications with a letter of recommendation from some reliable person, certifying that they are in every way deserving of the benefits conferred by the college. Applications will be accepted until September 3. They should be addressed to Dr. F. Ziegfeld, president Chicago Musical College, 202 Michigan boulevard, Chicago.

During the past thirty-five years a great deal of good has been accomplished through the medium of these scholarships. Talent has been educated which otherwise would have gone to waste, and it is a matter of record that many of the pupils studying under a free or partial scholarship have won the highest medals at the final examinations. Many of these pupils have gone out to fill important positions in concert, on the stage, or as instructors, in turn influencing the musical education of others in the right direction. In Europe the importance of free musical education for talented pupils is fully appreciated, and ample provision is made by the authorities in this direction. In America, however, while many scholarships are founded by philanthropic people in other branches of education at the technical schools and universities, little has been done in the field of music, aside from the splendid and practical work accomplished by the Chicago Musical College.

Chicago Notes.

Carl Ziegfeld, secretary and treasurer of the Chicago Musical College, leaves today for a hunting and fishing trip in the pine woods of Northern Wisconsin. He will be

accompanied by Enrico Alfieri, Arthur Speed, John B. Miller and Chris Anderson, of the college faculty.

John J. Hattstaedt (president of the American Conservatory) and his family left Saturday for a four weeks' stay in the East.

Vernon d'Arnalle is now touring in Germany.

Mr. and Mrs. Howard Wells will spend the summer in the Berkshire Hills.

Emile Sauret, who, with his wife and daughter, is spending his vacation in Europe, will resume charge of the violin department of the Chicago Musical College in September.

Victor Klopfer Dead.

VICTOR KLOEPFER, the basso, died in Munich last week as he was preparing to leave there to take part in the performances at Bayreuth. Mr. Klopfer sang at the Metropolitan Opera House in New York the past season and he was among the German artists re-engaged for the coming year. The young basso—he was only thirty-six—was a regular member of the company at the Prinz Regent Theater in Munich and distinguished for his impersonations of Wagnerian roles. Like most artists trained in Germany he was equally successful in portraying roles from the old schools of opera. Mr. Klopfer had sung at Covent Garden, London, and there, as in Bavaria and New York, was regarded as an artist of unusual attainments.

The Herald Is Easy.

(Special Dispatch to the New York Herald.)

LAPORTE, Ind., Friday.—Miss Hazel Harrison, a ne-gress, of this city, has been engaged as a soloist by the Philharmonic Orchestra, of Berlin, and will go abroad in a few days. She will play before German royalty, and probably is the first one of her race to be so honored.

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BOSTON.

Boston, July 30, 1904.

MISS ADAH CAMPBELL HUSSEY has been engaged as soloist at the Grand National Encampment of the G. A. R., to be held in Mechanics Building August 16, and she has also several engagements booked for the early fall season, several of which are in New York city, where she is already well known.

Madame Birdsall Strong, the well known vocal teacher, is passing the summer at Dixville Notch, N. H.

Miss Pauline Woltmann has recently been singing in the West with success. She is engaged to sing in "The Messiah" with the Handel and Haydn Society, December 25 and 26. Miss Pauline Woltmann was one of the soloists at the recent meeting of the National Association of Music Teachers in St. Louis.

Bruce W. Hobbs has been engaged as tenor of the choir of the Jewish Synagogue for next season.

Hallett Gilbete, who is on a pleasure trip through Maine (his native State), gave a song recital last week at Bar Harbor, under fashionable patronage, and is engaged to give another the latter part of August. Following is the program: "Spring Song," Dell'Acqua; "The Dayspring," Thomas; "Sweetheart," Chadwick; romanza, "L'Elisir d'Amour," Donizetti; "Could I Love Thee More," "O Lily of the Valley," "Autumn," "Oh, Fair and Sweet and Holy," Reed Miller; Clown Songs from "The Twelfth Night," Stanford; "Serenade," Schubert; "Parting," Franz; folk song, Schumann, "Love's Star," "Land of Nod," "Singing

of Yore," "In Reverie," "Spanish Serenade," Hallett Gilbete.

The funeral services of Herbert Johnson were held at his home, 235 West Newton street, on Saturday, July 23. The services were conducted by the Rev. E. A. Horton, formerly pastor of the Second Church, in Copley square. Music was given by Mr. Johnson's own quartet. All the selections sung were of Mr. Johnson's composition. Two of them, "Shall I Be Forgotten?" and "Face to Face," were sung as solos by Fred Mason.

Mr. Johnson was buried in Brookdale Cemetery at Dedham. The pallbearers were Mr. Hanson, Caleb Chase, George Nickerson, Jr., T. W. Rollins, W. H. Robertson and Charles Belmont.

In addition to the solos already mentioned the Johnson Quartet, composed of Fred Mason, Joseph Viau, Leland Whitney and Royal Kinney, sang "Eternal Goodness."

The Johnson Quartet will remain intact, Mr. Mason taking Mr. Johnson's place as first tenor.

Program for the Ysaye-D'Albert Concert.

THE Ysaye-D'Albert concert at Carnegie Hall, January 20, 1905, will be an event of extraordinary interest. The New York Symphony Orchestra, with Walter Damrosch as conductor, has been engaged for this concert. D'Albert will play a concerto, in all probability a Beethoven. For this occasion Ysaye will conduct the orchestra. Immediately after that Ysaye will play one of the great violin concertos and D'Albert will conduct the orchestra. This will close the first part of the concert. The second part will open with a suite for orchestra by D'Albert, with him as conductor. The next number will be a symphony conducted by Ysaye and the program will be closed with a number with Ysaye and D'Albert as soloists and Mr. Damrosch conducting the orchestra. There is also a possibility of Ysaye and D'Albert's playing a sonata together on this same program.

America's First Composer.

(From the National Magazine.)

MUSIC scarcely had a voice before the time of William Billings (born in Boston, October 7, 1764). Yet by trade this man was a tanner, an eccentric and uncouth character, easily ridiculed even in his own day.

He is said to have chalked down his earliest compositions upon sides of leather. He was deformed in person, blind in one eye, untidy in dress, with one leg shorter than the other. A tremendous snuff taker, he carried tobacco as well around with him in his coat, the pocket of which was purposely made of leather. But his music always had a spice of patriotism in it (a quality much prized at the time of the Revolution), and so greatly did the colonists like his work that the strains of his inspiring tunes were heard from every pipe in the New England ranks, and led the way to victory on many a hard fought field.

Billings is said to have been the first to introduce the violoncello into New England churches, a great step toward the eventual introduction of the organ. He also was probably the first to use the pitch pipe to "set the tune." He died in Boston September 26, 1800, and published almost to the last. His is probably one of the unmarked graves on Boston Common.

De Souza, Singer of Noble Birth.

DE SOUZA COUTINHO, the famous Portuguese operatic baritone, has had great success at the World's Fair in St. Louis. In a few weeks the noble singer will arrive in New York and later he will sing in several of the large cities with the leading orchestra. De Souza is a nobleman of high rank, a second cousin to the King of Portugal, his mother, Marquessa da Valenca, being the first cousin to His Majesty. De Souza's father, Marquis de Borba, is chamberlain to Carlos I, the present ruler of Portugal. After his tour in the United States the Marquis de Souza will return to Europe. He has sung in opera in Berlin, Lisbon, Madrid and other Continental cities.

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QUESTIONS AND ANSWERS.

The Origin of "America."

New York, July 28, 1904.

To The Musical Courier:

Could you kindly furnish me with some correct data regarding the origin of the air of "America," used also as the English national anthem? Was it written by Lulli, as recently asserted in the New York Herald by Prof. R. Ogden Doremus? Thanking you for your trouble and courtesy,

Very truly yours, J. L. DUTTON.

A correspondent wrote to the Herald questioning Lulli's claim, and offering proof that he was not the composer, in spite of the fact that he is credited with the honor in several old encyclopædias and musical histories. The correspondent claims that the theory, "now discredited, originated in the 'Souvenirs' of the Marquis de Croquy, which more than a half century ago were proved to be a clumsy and audacious forgery, probably the work, in 1834, of one Cousen de St. Malo."

The most authentic version of the origin of the air of "America" is that "it was written in 1740 by Henry Carey (the composer of 'Sally in Our Alley,' &c.), to celebrate the taking of Portobello by Admiral Vernon. Half a century later Heinrich Harries, a Holstein clergyman, wrote a Danish version or adaptation of 'God Save Great George the King,' using the English melody, and this in turn was

translated into German ('Heil Dir im Siegerkranz') by Balthasar Schumacher and published as a 'Berliner Volkslied' in 1793. Beethoven, too, as recorded by Nohl, his biographer, expressly states that he borrowed the air from the English." Further full particulars regarding the air will be found in Grove's "Dictionary of Music and Musicians," Chappell's "Old English Popular Music," and Chrysander's "Jahrbücher" (I, 287-407).

Working One's Way.

249 OAKLEY AVENUE, HAMMOND, IND.,
July 23, 1904.

To The Musical Courier:

I am a reader of THE MUSICAL COURIER and I notice that you are kind enough to answer questions of all kinds, so I make bold to ask you for a little information you may be able to give me. Could you give me the name or names of boarding musical colleges where one can work his way through, as you hear of boys working their way through colleges of different kinds? I play the piano a little, but I desire a good musical education and am not able to pay for it. Your answer or advice will be very much appreciated.

Yours respectfully, WM. STEIN.

We do not know of any music schools that make a specialty of such an arrangement as our correspondent suggests, but we have heard of some that exchange tuition for office work, stenographing, typewriting, &c. Our correspondent should write to some music schools in his vicinity

and offer his services. Perhaps the publication of this letter may contain a suggestion for conservatory managers who contemplate an increase in their clerical force for next season.

The Leader of the 'Cellos.

To The Musical Courier:

Kindly answer through the columns of your paper the following question: What is the name of the first violoncellist in the Metropolitan Opera House Orchestra of New York?

M. J.

Paul Miersch was the first 'cellist last year. The orchestra for next season will be the same as last.

Manager Johnston Going Abroad.

R. E. JOHNSTON will sail for Europe tomorrow on the Deutschland, and while in Europe will arrange programs with Ysaye, Ella Russell, Da Motta and others. Mr. Johnston makes a flying trip and will first visit Ysaye at his country home at Godinne, Belgium; after that Brussels, Paris, Berlin and London.

While Mr. Johnston is abroad he will complete arrangements with Marteau for 1906 and also with Gerardy for the same season and he will, in all probability, arrange with several other artists for this coming season. Mr. Johnston is to be accompanied by Mrs. Johnston and his business manager and secretary.

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Grace Van Valkenburgh

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Musical Clubs.

Yonkers, N. Y.—A representative audience attended the last concert by the Choral Society in the drillroom of the armory of Company A. Mendelssohn's "Hymn of Praise" was sung, the soloists being Mrs. Theodore J. Toedt, Miss Mary W. McGowan and Theodore van York. Will C. Macfarlane conducted.

South Norwalk, Conn.—The Musical Club, recently organized for the study of English glees and secular music, has held meetings this spring at the homes of the Rev. and Mrs. George D. Egbert, and Dr. and Mrs. J. C. Newkirk.

Fort London, Pa.—The Majors and Minors gave an interesting musicale last month at the home of Mr. and Mrs. W. C. Senseny. The numbers played were by Liszt, Chopin, Weber, Chaminade, Mendelssohn, Meyerbeer and Johann Strauss, Jr.

Milwaukee, Wis.—The Milwaukee Musical Society and a special chorus of the Arion Musical Society gave a concert at the Pabst Theatre.

Indianapolis, Ind.—The Ladies' Matinee Musicale gave the final concert of the season. The singers and performers were Mrs. Lafayette Page, Miss Jay, Miss Lewis, Mrs. Clem, Mrs. Carr, Mrs. Riggs, Miss Allen and other members.

New Haven, Conn.—Gade's "Erking's Daughter" and Stanford's "Phaenix Crohoore" were presented at the closing concert of the People's Choral Union at the Hyperion. The New Haven Symphony Orchestra assisted. William Edwin Haesche directed the concert. The solo parts were sung by Heinrich Meyn, baritone; Ericsson Bushnell, basso; Mrs. Clara Ford Okeson, soprano, and Miss Rose O'Brien, contralto.

Bloomington, Ill.—The Amateur Musical Club closed its season at the home of the president, Mrs. A. B. Funk, with a program presented by Miss Bessie Smith, Miss Lora Withers, Mrs. Arthur Funk, Miss Lucy Stewart, Miss Bert Bunnell and Mrs. Delmar Darrah.

Wheeling, W. Va.—A program was given at the final concert of the Woman's Musical Club in the Carroll Club Auditorium. Excerpts from "Parsifal," "Tannhäuser," "Tristan and Isolde," "Lohengrin" and "The Ring" were sung and played by Edward W. Blumenberg, James Black, Mrs. Zou Hastings Frazier, Miss McHenry, Mrs. Hupp, Mrs. Krupp, Miss Gundling, Miss Fischer, Miss Pollack, Miss Asburg, Miss McCoy and Miss McConaughty.

Malone, N. Y.—Not long ago the Chorus Club gave its annual music festival in the new armory. In addition to the evening concert matinees were given on both days. The big works sung were Gounod's "St. Cecelia Mass" and Gaul's "Holy City." Marie Rappold, Tirzah Hamlin-Chapman, Hugh E. Williams, John Young and Livingston Chapman were the soloists. Carroll H. Vance, of Pottsdam, was musical director.

Charlotte, N. C.—An excellent concert was given at the Presbyterian College Auditorium for the benefit of the ladies' auxiliary of the Y. M. C. A. by the Aerial Quartet, composed of R. M. Usher, first tenor; W. H. Overcarsh, second tenor; W. C. Reid, first bass,

and Roy Butt, second bass, assisted by Miss Seymour, soprano, and David Owens, impersonator.

Findlay, Ohio.—The Schumann Club met at the home of Miss Wanamaker. Miss Wanamaker assisted in the program contributed by Mrs. Keator, Miss Carrothers, Mr. Lick, Miss Herrington and Miss Clark.

Providence, R. I.—Organ recitals at Brown University last month were given by Newell L. Wilbur and George A. Goulding, both of Providence.

Moscow, Idaho.—I. J. Cogswell, director of the music department of the University of Idaho, is an excellent pianist and a man of good executive ability as well. The programs for concerts, recitals and musical services show a wide range of composers.

Louisville, Ky.—At the Ladies' Musical Club a large part of the program consisted of oldtime songs.

Rockford, Ill.—The Mendelssohn Club gave the last of the present series of regular programs. The feature of the program was the "Ballad of Despair," sung by Miss Starr. She was assisted by Mrs. Emmott, Mr. Blinn, Mr. Miller and Mrs. Starr.

Bloomington, Ill.—The Amateur Musical Club held their last afternoon recital. The program was arranged by Miss Irene Bassett.

Toledo, Ohio.—The Eurydice Club gave a banquet last month, at which Mrs. Frederick Persons presided. Speeches were made by Mrs. Thomas, Mrs. Karl Breckenridge, Miss Jennie Irene Mix, Miss Edith Breckenridge, Mrs. Bullock, Mrs. Blodgett and Mrs. S. M. Jones. Mrs. Jones also read the paper which she presented at the Federation of Musical Clubs, held in St. Louis, "The Development of Music in America," and Mrs. Blodgett sang the songs she gave at the Federation, "My Heart Sings," by Chaminade; "The Norse Maiden's Lament," by Heckscher, and "The Lark Now Leaves His Wat'ry Nest" (Horatio Parker), Miss Schroeder accompanying. The club sang two numbers, "The Sea Fay" and "The Minuet," by Patty Starr.

Yonkers, N. Y.—At the annual business meeting of the Ladies' Choral Club the following officers were elected for the year 1904: President, Miss A. A. Conklin; treasurer, Mrs. Jason Rogers; secretary, Mrs. Charles H. Caffin; librarian, Miss Fannie Gray. Rehearsals will be resumed October 21.

Canandaigua, N. Y.—Mrs. Henry Mutscheler was elected president of the Tuesday Musicale at the annual meeting last month at the home of Mrs. E. M. Morse. The other officers chosen were: Miss Mary Pauli and Mrs. Morse, vice presidents; Miss Georgia Blanchard, secretary, and Miss Annie L. Fairley, treasurer. Mrs. J. L. McLaughlin and Miss Dwight were appointed a committee to arrange programs for next season.

Columbus, Ohio.—The initial concert by the Cambrian Club was given at the Board of Trade Auditorium several weeks ago. This club, recently organized, is composed entirely of Welsh singers. Those assisting at the concert were Miss Edith Wynne Roberts, Miss Helen Pugh, William R. Reed and Robert H. Roberts.

Quincy, Ill.—A program devoted to French music was interpreted at the last meeting of the Atlantis Club at the

residence of Mrs. Jerome O. Christie, on East Hampshire street. The hostess read a paper on the early history of French music. Mrs. George H. Seely recited two poems. Mrs. Clara Burge Wood played some piano numbers as illustrations.

Northampton, Mass.—A concert was given by the Northampton Vocal Club last month in connection with the celebration of the 250th anniversary of the settlement of Northampton. R. I. Baldwin, musical director of the club, conducted at the concert.

Paris, Tex.—A complimentary recital by the Saturday Morning Choral Club, assisted by Miss Bailey, was given at Sherman, Tex., recently. The club members are Miss Maud Clark, Mrs. Guy Caldwell, Miss Jennie Downer, Miss Freddie Dolman, Miss Irene Duncan, Miss Nellie Gresham, Miss Myrtle House, Miss Mignon House, Miss Nina Moore, Miss Clara McReynolds, Miss Eva McNeill, Miss Grace Manton, Mrs. L. K. McKnight, Miss Hazel Nosker, Miss Lala Neathery, Miss Bessie Pettus, Miss Vera Pettus, Miss Zana Snell, Miss Mabel Smith, Miss Marjie Webster, Miss Maud Walker, Miss Jennie White, Miss Ada Miller Wood and Miss Ora Yates.

Richmond, Va.—The Ladies' Piano Club gave the closing recital at the home of Mrs. Carl W. Kimpton, 512 East Grace street.

Nashua, N. H.—A report of the music festival by the Oratorio Society recently published in our Musical Clubs department, misspelled the name of E. G. Hood, the musical director of the society. This was an error, of course, as Mr. Hood is prominent in musical circles in his State and a valued friend of this paper. The fine performance of Verdi's "Requiem" at one of the concerts of the festival added greatly to Mr. Hood's reputation as a conductor.

William Harper's Commendable Work.

THE singing of William Harper, the basso, at the first concert of the season at the Auditorium, Thousand Island Park, N. Y., last week created a profound impression, calling forth this commendation from the Thousand Island Breeze, the official organ of the St. Lawrence River resorts:

"Mr. Harper, the basso, who devotes his whole time to concert and oratorio work, was at his best. His deep, resonant tones penetrated to every nook and corner of the big auditorium. His voice had a great range, and whether in its high or low register the notes came rolling forth clear and distinct."

Mr. Harper sang afterward at a recital in the Hotel Columbian with such success that he was engaged at once for a similar recital next season at Newark, N. J. This week Mr. Harper will be among the prominent soloists at the meeting of the New Hampshire Music Teachers' Association at Weirs, N. H., and his engagements during August will be almost continuous.

Ella Russell Engaged.

ELLA RUSSELL is the principal soloist engaged for the concerts of the New York Oratorio Society December 30 and 31. She will be heard during the season with the leading musical societies of the country.

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"Becker is a piano poet. He has a soft, classic touch, immense technique, splendid dynamism and deep expression."—*Dresden Neues Nachrichten*.
"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—*London Daily Mail*.

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HERBERT WITHERSPOON'S NOTICES.

HERBERT WITHERSPOON, the basso, is spending the summer in the mountains of New Hampshire and will not return to New York until the middle of September. Already inquiries for Mr. Witherspoon's open time are coming in and it looks as if his next season is to be even busier than his last.

Few singers now before the public have received the unanimous praise the press gave Mr. Witherspoon last season. A few of his many press notices are appended:

A TREAT FOR MUSIC LOVERS.

Herbert Witherspoon's Recital in Steinert Hall—Basso Whose Voice Is Rich, Smooth and Dignified Heard in a Polyglot Program.

Italy has always held that of all the male voices the central or singing basso was the most desirable and enviable. Less bulky and ponderous than the basso profundo, it has equal dignity, impressiveness and potentiality, with sobriety and melancholy, if needed. It passes beyond the sentimentality of the two higher voices into emotion of almost every quality, and it surpasses them in flexibility and malleableness, as the earlier composers, from Spontini and Pacini down to Rossini and even Mercadante, have demonstrated by giving to it so many of their florid and yet dramatic roles. If well produced, it has a bright ascending scale, adequate for much baritone music, resting on sturdy solidity, which that voice rarely possesses, while its timbre is wont to be more uniformly maintained.

Herbert Witherspoon, who sang yesterday afternoon in Steinert Hall, is an illustration of this. His voice is agreeably rich and smooth, indicative of suavity more than severity, surely and strongly emphatic, yet not inapt for persuasion and suggestion, and easily fluent and distinct in execution, trills and roulades being particularly ready and equable.

His recital was a polyglot one, after the fashion of the time, and references to the program printed here on Sunday will show that the eighteen songs were grouped as Italian, German, French and English. The selections were well made and arranged, and were delivered for the most part each justly "after quality and kind." Styles, moods, colors, emphases and dramatic values were rightly considered, the least felicitous song being the "Feldensamkeit" of Brahms, the high range and subdued quantity of which were obtained at the cost of too apparent a tension.

Almost all else may be praised with little qualification, among the chief successes being Schubert's "Am Meer," which has a chord of pathos in it; Bizet's "Chanson Bachique," which was tossed off from memory with hearty abandon; Lotta's "Pur dicesti," smooth and gentle; Elgar's "Pipes of Pan," equal to Strauss for imagination and picturesqueness of figure and atmosphere, perfectly presented, and the three love songs of diverse temperaments, which followed.

The audience was of good size, most appreciative and responsive, and the accompaniments were as good as possibly could be, since Wallace Goodrich played them.—Boston Herald, February 31, 1903.

Best of all was the playing of the "Tannhäuser" overture, and next to that was Mr. Witherspoon's singing of the "Song of the Evening Star." These were the greatest of and most satisfying numbers of an unusually fine program. Mr. Witherspoon was superb. He was surprisingly robust, a quality which he who sings Wagner must have. And he sang with such thorough understanding, such feeling, and, withal, with such a perfect production and mastery of tone. His voice possesses a lyric quality found in few of our bass singers. We would like to hear Mr. Witherspoon in grand opera.—Pittsburgh Gazette, March 25, 1903.

TUESDAY MUSICAL CLUB CONCERT.

The concert given under the auspices of the Tuesday Musical Club at the Hotel Schenley last evening afforded an opportunity to the admirers of Herbert Witherspoon to hear

that excellent artist in song recital. A distinguished and enthusiastic audience was present, including many of the best known musicians of the city. The program was arranged in four groups, three old classic airs, five classic songs, three modern French songs and five old and new ballads. Of these the Louis Aubert "Declaration" was repeated, as was also Mack's "Forever and a Day," and the old Irish ballad, "By the Short Cut to the Rosses." Other supplementary numbers were Korbay's "Had a Horse," and an arrangement of that stirring poem of Robert Louis Stevenson, "Fifteen Men on a Dead Man's Chest." The accompaniments were played by Miss Helen Spencer, accompanist of the Tuesday Musical Club, with the exception of the Ballad, "Nothing Will Die," by W. K. Steiner, of Pittsburg, the accompaniment to which was played by the composer. This song was heard with much interest and is a very beautiful and melodious composition. Mr. Witherspoon seemed at his best. His voice apparently gains in strength and beauty at each new hearing. Not only has he a voice of great power and beauty, but he interprets each song with an admirable individuality—temperament, to use an elusive term—which is as perfect as his technique. He is one of the most enjoyable basses before the public today, and is yet but at the beginning of his career. His reception last evening was cordial to a degree, and as the evening progressed the many recalls which he received were witnesses to his great popularity here and the appreciation of his art.—Pittsburgh Post, February 6, 1904.

José Vianna da Motta.

LONDON press notices of José Vianna da Motta are as follows:

Senhor da Motta played the "Appassionata" sonata with greatly true emotion. He thoroughly understood all the variety of moods which pass like clouds over the smooth waters of the fundamental inspiration of the work. The second movement in particular was exquisitely given, and the final allegro was a splendid demonstration of his powers. He has lightness and almost inimitable dexterity; but such phrases do for a moment imply that he has the smallest tendency to frothiness. In a much later sonata (op. 106), for example, he was rightly and definitely austere. Senhor da Motta played it with perfect artistic feeling and with a most exquisite sense of style. He knows when to be light and when to be grave. If the allusion be not too fanciful, he can play both Prospero to his Ariel and Ariel to his Prospero. He is an artist of great ability, and he makes it always clear that he would never willingly do less than his extreme best; his mental industry in actual interpretation is perpetually unceasing.—Pall Mall Gazette, February 19, 1903.

Senhor da Motta's performance was remarkably interesting and thoughtful, and technically extremely brilliant. The rendering of the "Appassionata" was imaginative yet classical in conception, and gave evidence of great sympathy for Beethoven's style and a fine sense of proportion.—Manchester Guardian, February 19, 1903.

This pianist played Schubert's four impromptus (op. 90) with a sentiment George Eliot would have called "other-worldly"; in a word, he was spiritual. Therefore one gives to him all the more praise than if he had taken this music from a more or less mathematical point of view. In Field's nocturne in E flat Senhor da Motta proved how great a master was this who was himself the master of Chopin. That manner of playing was indeed commendable. Mendelssohn's capriccio (op. 3) proved the pianist to have so fine a mastery over his instrument that the result in the hearing was a perfect realization of the musician's original idea. Think of a flight of wild birds going southward in perfect symmetry and you have an idea of Senhor da Motta's determined art when he interprets masters like Field, Mendelssohn and Chopin.—Pall Mall Gazette, February 25, 1903.

A Post's Protest.

JAMES R. RANDALL, the Southern poet, author of "Maryland, My Maryland," and other martial songs, contributes to the Augusta Chronicle the following article on a subject which has been much discussed of late throughout the South:

"Let us call a halt to the further discussion of 'Dixie' and whether or not the wording shall be changed. It is very evident by now that there never will be any satisfactory agreement between those who favor the change and those who oppose it. The original words are fatuous and foolish to the point of disgusting the reader, while the version proposed at Nashville was rhythmic and ringing in the extreme. And yet the one will never be substituted for the other.

"Who thinks of the words, anyway? Who ever quotes them, except, perhaps, the excerpt:

In Dixie Land I'll take my stand;
I'll live and die for Dixie Land?

No, the words are nothing, and the music everything!

"Very recently the writer of these lines was walking rapidly along the street, his brain occupied with some problem of the moment, when, subconsciously, almost, he became aware of the strains of 'Farewell, farewell, to thee, Araby's daughter,' played very softly, but with exquisite expression, in the house he was passing.

"Twenty-five years vanished as though they had never been; the intoxicant blood of youth was bounding in his veins and the glorious golden future—that so few, alas, attain—lay fair before him; he was leaning upon a piano at which a fair young girl played the accompaniment, while the air was carried by a flute as only Sidney Lanier could play a flute!

"Then the present returned. The dreamy eyed poet he remembered rested in the grave and the golden future lay a gray and cheerless past behind; but for one brief moment music had wrought its magic spell.

"So it is with 'Dixie.' The martial measure awakens memories of youth and ambition; of long dead, well loved comrades; of bivouacs in the rain and the crowded hour of glorious life when the blood ran high and the rebel yell of victory soared higher still.

"The stern, cold realities of the present return when the music dies, but for a few blissful minutes the merry, maddening strains have led them, hand in hand with memory, through the battle lit scenes of other days.

"Do you wonder that they reverence the air? Do you wonder that their sons and daughters have learned to love, it, too?

"No; 'Dixie' the music is immutable.

"The words are immaterial.

"Hence, let us cease to discuss their change."

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